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EXHIBITION

OF

ITALIAN ART 1200-1900

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THEIR MAJESTIES THE KING AND QUEEN OF ITALY

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ROYAL ACADEMY OF ARTS
Burlington House, Piccadilly
LONDON, W.

The Exhibition opens on Wednesday, January 1, and closes on Saturday, March 8.

Hours of Admission: 9.30 A.M. to 7 P.M.

Price of Admission: 1*s.* 6*d.* Monday, Tuesday, Wednesday, Thursday, Saturday; 5*s.* Friday.

Price of Catalogue: Paper cover, 2*s.*

Season Ticket: £1 1*s.*, including admission on Fridays (5*s.* day), obtainable at the Exhibition or from the Secretary-General, 117, Victoria Street, S.W. 1.

Visitors are required to give up their *Sticks* and *Umbrellas* before entering the Galleries; they can be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Visitors in invalid chairs can be admitted during certain hours *by previous arrangements* with the Secretary-General, to whom application should be made for the necessary order.

An Illustrated Souvenir of the Exhibition is on sale in the Galleries. Price 5*s.* paper cover; 7*s.* 6*d.* stiff cover with linen back.

Catalogues and Illustrated Souvenirs can only be obtained at the Exhibition. All applications for these by post must be addressed to "The Secretary-General, Exhibition of Italian Art, Burlington House," and be accompanied by 2*s.* 4*d.* in the case of catalogues, and 5*s.* 6*d.* or 8*s.* 3*d.* in the case of the Souvenir.

Photographs of the works in the Exhibition may be obtained from the representative in the SOUTH ROOM or in the Vestibule. Members of the Press should apply to Topical Press Agency, 10, Red Lion Court, E.C. 4.

All communications should be addressed to "The Secretary-General" and not to any official by name.

A Commemorative Catalogue raisonné with numerous illustrations will be issued after the Exhibition. The price will be £5 5s. net. Particulars can be obtained from the Secretary-General.

THE GETTY CENTER
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ARRANGEMENTS IN CONNECTION WITH THE EXHIBITION.

During the Exhibition a series of ten lectures on Italian Art will take place every Friday through January and February, beginning on January 3. They will be held from 5 to 6 p.m. at the British Academy. They will, so far as is possible, be arranged chronologically, thus forming a valuable commentary on the different periods and Schools of Art displayed in the galleries of the Exhibition.

The programme of the lectures will be as follows :—

	Lecturer.	Subject.
3 January	*Mr. Roger Fry .	Early Italian Painting.
10 ,,	*Mr. W. G. Constable	Piero della Francesca.
17 ,,	*Mr. Kenneth Clark	Botticelli.
24 ,,	*Sir Charles Holmes	Raphael and Michael Angelo.
31 ,,	*Mr. Eric R. D. Maclagan	Italian Renaissance Sculpture.
7 February	*Mr. Campbell Dodgson	Italian Drawings.
14 ,,	*Dr. Ojetti	Modern Italian Painting.
21 ,,	*Mr. Bernard Rackham	Ceramics.
28 ,,	*Senator Count Cippico	Venetian Painters.
6 March	†Sir Robert Witt	Sidelights on the Italian Exhibition.

* Friday. † Thursday.

The prices of admission to the lectures will be 2*s.* for a single ticket, and 15*s.* for the series of ten. As the number of seats is restricted to 350, and many have already been applied for, it is necessary to make early application to the Secretary-General of the Exhibition at the offices, 117, Victoria Street, S.W. 1.

The following lectures will take place in the Lecture Theatre at the Victoria & Albert Museum from 5.30 to 6.30 p.m. on Thursdays. Admission free.

16 January	Mr. Bernard Rackham	Italian Maiolica.
23 ,,	Mr. Eric Maclagan	Italian Sculpture of the Renaissance.
30 ,,	Mr. W. G. Constable	Canaletto and Eighteenth Century Venetian Landscape.
6 February	Mr. A. P. Oppé	The Raphael Cartoons.
13 ,,	Prof. A. M. Hind	Early Italian Engravings.
20 ,,	Mr. H. Clifford-Smith	Italian Furniture.

Three Soirées of Italian Music from the 14th Century to the present day will be given in the Main Gallery (Room III) of the Royal Academy on January 28, February 18 and March 3, at 8.45 p.m., under the direction of Mr. Anthony Bernard. The programme will include Madrigals, Cantatas, Serenatas, Concertos and Symphonies. Tickets, 15*s.*, 12*s.* 6*d.* and 10*s.* each, or £2, 30*s.* and 25*s.* the series.

Further particulars may be obtained in the Vestibule of the Royal Academy or from the Exhibition offices at 117, Victoria Street, S.W. 1.

During the continuance of the Exhibition, an Exhibition of Italian drawings, engravings and wood-cuts will be held at the British Museum, in the Gallery of Prints and Drawings, and an Exhibition of Italian Miniatures of the Middle Ages and the Renaissance in the Grenville Library.

EXHIBITION OF ITALIAN ART

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INTRODUCTION

For the third time in the last four years London reveals itself as the Mecca of art-lovers the world over. The present Exhibition of Italian painting, perhaps the most ambitious and comprehensive of its kind, follows hard upon those of Flemish and Dutch Art held in 1927 and 1929 at the Royal Academy. The enthusiasm and admiration excited by these predecessors, and the almost overwhelming popularity they enjoyed at the hands of a large and growing public, increasingly critical but increasingly appreciative, encouraged those who had arranged for these revelations of the art of the north to cast their eyes southward, beyond the Alps. Those heavenly twins, Belgium and Holland, for all their originality and national character, for all their personal individual contribution to the great sum of European culture, like all Western peoples, could not but regard Italy as the cradle of the supreme art of painting. In Italy, in the thirteenth century, modern painting was born, in Italy it broadened down from precedent to precedent.

A worthy representation of Italian art in England is long overdue. The two brilliant Exhibitions held in 1893 and 1894 in the old " New Gallery " (itself an institution that has passed), are almost forgotten and were limited in range, while what they brought together emerged only from private collections at home.

Beyond these and the occasional Winter Exhibitions of " Old Masters " at the Royal Academy and some small though highly important gatherings at the Burlington Fine Arts Club the untravelled British public has had to look, and not in vain, for its inspiration and interest in Italian painting to our incomparable National Gallery and to thank the wise directors of its early days for their prescience and courage in assembling there so rich and complete a collection of masterpieces. All the wealth of America could not achieve so much to-day. Moreover, since those distant years, what may be called the science of art-scholarship has been entirely transformed, and the literature of Italian art alone, illustrated and made intelligible by an immeasurable wealth of photographic material, now bulks large in every library.

Given the urgent need for further and more intimate contact with Italian art, with the children of the Mother of Painting, it remained only for those responsible for the Exhibition to seize the opportunity that presented itself. Through the personal influence of Lady Chamberlain, Signor Mussolini was approached, and his sympathy and all-powerful aid secured, with an assurance that the Italian Government would see to it that the art of their great country should be represented in London with a magnificence to astonish the world. The response of those directly concerned with the custody and care of the Italian national art-treasures was no less cordial, and Comm. Ettore Modigliani, Director of the famous Brera Gallery in Milan, aided by a strong Italian Committee, was commissioned by his government to place himself at the disposal of the British Executive, and to arrange for the most important representation of works of art owned by a government that has ever been sent beyond the shores of any country.

Before acknowledging the contributions of others in connection with the Exhibition a brief word is called for, perhaps, to indicate its scope and the ties linking the two countries. The more than cordial relations that have endured between England and Italy across the centuries are a matter of history, and nowhere have they been closer than in what may be called their personal and artistic contacts. Milton in Italy, Cavour and Garibaldi in England, to name no others, found inspiration and sympathy as well as the heartiest of welcomes.

On the artistic side it must be frankly admitted that the advantage of the exchange of services and works of art rested with England. Torrigiano came to London in the beginning of the sixteenth century to execute the tomb of Henry VII. in Westminster Abbey, besides other works which were subsequently destroyed by the Puritans. He, indeed, asked Benvenuto Cellini to accompany and help him in the task, a request promptly refused by that swashbuckling genius on the ground that he did not wish to live among " such beasts as the English." Benedetto da Rovezzano also visited these shores and executed for Cardinal Wolsey the sarcophagus unused until Nelson was laid to rest in it in St. Paul's Cathedral. Charles II., too, called in Verrio in 1671, who worked at Windsor, Burleigh and Chatsworth before undertaking for William III. the great staircase at Hampton Court. Canaletto was also welcomed in London, and recorded the stately homes of England in the grand manner with both brush and pen.

But even more outstanding and splendid were the spoils, not of war, but of peace, brought back from Italy in triumph, especially in the eighteenth century. Then it was that the English aristocrat set out with his long purse and ponderous travelling-coach upon the Grand Tour and returned laden with works of art of every kind and description, honestly purchased be it said, wherewith to adorn his northern home, and qualify among his friends as a *Connoisseur*. Indeed, but for the incredible richness of Italy in native *objets d'art* and the fertility of her artists, thanks also to the fact that a fresco is too essentially adhesive for easy removal, and that the great altar-pieces were secure, both by their size and public position, in the churches and monasteries (the contents of sacristies and private chapels and collections were more vulnerable) the exodus from Italy would have been even greater. But at length the famous Editto Pacca of 1820, now extended and consolidated into the strictest system of prohibition of export of works of art in the world, initiated in Italy the first attempt to preserve and protect the *patrimonio artistico* of a great nation, an attempt that has been followed with varying methods and varying success in some other states.

In considering Italian art and, indeed, in the arrangement for its display, two cross-currents may be traced and followed, those of chronology and locality. We may think in terms of the great tradition of Byzantine art, of the brilliant trecentist and quattrocentist developments, of the glories of the ripe Renaissance, of the Seicento now recovering from its recent neglect, and of the great Baroque period of the eighteenth century, the swan song of the " Old Masters." Or we may allow our minds to range from Pisa to Florence, from Siena to Umbria and the hill towns, from Venice to the Marches, to Milan, to Rome, even to Naples. And the currents intermingle, may even confuse the uninitiated for a moment. While woven into the fabric of both gleam the famous names, the ghostlike Cimabue, Duccio, Giotto, Simone Martini, Filippo Lippi, Botticelli, Perugino, Verrocchio, Leonardo, Raphael, Michelangelo, Correggio, Bellini, Giorgione, Mantegna, Titian, Tintoretto, Tiepolo—to play with but a few of the greatest and the best beloved.

It has been the aim of the Selection Committee, living laborious days in London, to represent the fine flower of Italian painting in all these aspects. One consideration alone limited its ambition. It pressed for the loan of no pictures, especially those on panel, which for reasons of delicate health or condition might suffer from the journey. The permanent interests of art are paramount.

But within these limitations, its choice has been catholic indeed, and it may be doubted whether the walls of the Royal Academy have ever been called upon to bear so precious a burden, or to embrace so representative a company.

Equally the Selection Committee has had in mind the multifarious forms in which Italian painting delighted. Early Italian art was essentially, from the nature of its origin, history and environment, religious in character, and this character persisted even to the end. Hence, though the great frescoes and altarpieces are, for obvious reasons, absent from any such Exhibition, Church and Biblical subjects, Madonnas and Saints, may seem to predominate. Yet care has been taken to represent the delightful pagan side of the Renaissance, with its joyous and diverting excursions into mythology and legend, and its tentative approaches to pure *genre*, with equal justice. Portraiture, that most vital and personal aspect of history, may be enjoyed in a whole series of canvases, in which the outstanding personality of the sitter challenges the genius of the painter. Later the art of landscape, formerly but a background for the human interest, came into its own.

The scope of the Exhibition is limited rather by the space available than by the generosity of lenders. For this reason alone, though Italy boasts a vigorous and fruitful school of contemporary painting, it has been found impossible, without trespassing unduly on the older schools, to include more than a selection of nineteenth century pictures, chosen from among the more important works of artists no longer living. In the same way sculpture, in Italy more than anywhere own sister of painting, is represented by but few works, though each a masterpiece.

Some fine examples of applied art, including Cassoni, Furniture, Tapestries, Manuscripts, Majolica, Bronzes, Medals and Glass, are also included.

The collection of drawings is of the first importance, not only in itself, as a series of masterpieces of unparalleled quality drawn from the richest Cabinets and Print Rooms in the world, but as revealing the processes, mental and technical alike, of the master-painters of Italy. It was only in the seventeenth and eighteenth centuries that drawings came into existence for their own sake and as independent works. Up to that time they were mainly part of the preparatory stages of the picture, the studies through which the artist felt and fought his way from the first glimpse to the final vision. They are an essential element in any Exhibition of Italian Art, and the key to much that might otherwise be lost in the enjoyment of the pictures.

The Hanging Committee has, as far as possible, and consistently with the exigencies of its task, followed a rough chronology round the Galleries, though within this scheme a pleasant spirit of neighbourliness has not been disregarded.

Room I. opens with the Trecentist (fourteenth century) pictures and some of the Quattrocento. Here hang the Primitives, those first tentative breakings away from the Byzantine tradition, and those early gropings after at once a more plastic and a more emotional treatment. Pictorial art was awaking from its long sleep.

In Room II. the mood is changing. Quattrocentist painting, the wonder of the fifteenth century, is eagerly exploring the new world about it, inventing, experimenting, its vision no longer directed devoutly only to Heaven, but playfully to Earth; and the end of the century reveals it as in love with life itself.

Room III., in accordance with the tradition of the Royal Academy, is devoted to some supreme masterpieces. They include not only those of the fifteenth century, such as the lovely *Birth of Venus* by Botticelli, but also of the sixteenth century, such as the great Cornaro Titian from the National Gallery. If anything in the nature of a *Tribuna* is anywhere permissible, surely it is in this stately and noble gallery.

Room IV. is devoted to the turn of the fifteenth and sixteenth centuries, with the Ferrarese painters as the dominant note; Room V. to the fifteenth century of the Venetian and North Italian Schools.

Rooms VI. and VII. complete and carry on the tale of the ripe Renaissance, so various in its outlook, so decorative in its presentation, so penetrating and human in its interpretation of men and women.

The Committee, considering the collection of drawings to be vital to the true understanding of the pictures, deliberately interrupted the familiar sequence of pictures round the Galleries to exhibit the drawings in Rooms VIII. and IX. instead of relegating them as previously to the South Rooms. The resultant change of mood that the visitor may be expected to experience spoke also in favour of this reform, as both restful and stimulating.

Room VIII. contains the Florentine and Umbrian School, Room IX. the Venetian and other schools, and they also include a case of Tarocchi or Playing Cards of the fifteenth century, Manuscripts and various cases of ivories, including the Lipsanoteca, from Brescia.

Room X. has been devoted as nearly as possible to the Seicento or seventeenth century. The heroes of our great-grandfathers are ours no longer; fashion exalts to the skies and overthrows in the dust. Although the present generation cannot even contemplate the abandonment of the early in favour of the late, it may perhaps throw a more sympathetic glance upon the indisputable skill of the Academies of the Bolognese Eclectics.

Room XI. and the Architectural Room round off the old masters with the brilliant virtuosity of the eighteenth century, calling in pure landscape and *genre* to add a charming worldliness to the "other-worldliness" of the past.

In the Lecture Room modern Italy, the Italy of the nineteenth century, so remote from that of the twentieth, completes the tale.

The Central Hall or Octagon Room is appropriately devoted to tapestries and cassoni, but will be visited by all for its incomparable series of Sculptures. To assemble in a single gallery in London such *chefs d'œuvre* as the figures of David by Donatello, Verrocchio and Michelangelo, all from the Bargello, is in itself an outstanding and memorable event.

The South Room, assigned in previous Exhibitions to the drawings, is devoted to the small but choice collection of Bronzes, Majolica, Glass and *objets d'art,* together with some fine decorative and other paintings.

Of the pictures about 50 per cent. have been lent from Italy itself, about 30 per cent. from English collections, and the remainder from other foreign countries, institutions and individuals, including America.

One difficulty in securing loans from certain Foreign Governments arose from the fact that our own National Gallery is at present precluded from lending pictures abroad, however much it may desire to do so. Part I. of the Final Report of the Royal Commission on National Museums and Galleries, published in September, 1929, laid down that "a nation which welcomes great international exhibitions in its capital city, and fails to reciprocate, cannot escape from the charge of churlishness," and recommended that by a short Act of Parliament the Trustees of the National Gallery (among other institutions) should be empowered to make loans overseas, of course under proper safeguards. It is hoped that Parliament will find time before long for the necessary legislation. Meanwhile it is gratifying to know that the General Director of the Prussian State Museums, Dr. Waetzoldt, on reading the Report of the Royal Commission, has gone so far as to take the will for the deed and, with the Director, Dr. Friedlander, approved of an interesting loan from the Kaiser Friedrich Museum in Berlin. So prompt and willing a response is indeed encouraging to those who are responsible for such International Exhibitions as the present, for they are not possible except with the willing and generous help of all concerned in whatever country, while the ties and links thus forged with mutual goodwill and interest bid fair to strengthen not only artistic and cultural relations, but the spirit of world co-operation in the widest sense.

Among the Italian State Galleries and Museums represented by important and interesting loans are the Uffizi, Pitti, Bargello, Borghese, Palazzo Venezia, Corsini, Brera, Ca d'Oro, Academy Venice, and those of Naples, Modena, Siena, Turin, Perugia, Parma, Bologna, Ancona and Urbino.

The names of many famous Italian cities and towns also appear as lenders from their Municipal or local Museums and Galleries. They include in Rome the Capitoline Gallery, in Venice the Ducal Palace, the Correr and Querini-Stampalia Galleries; in Milan the Poldi Pezzoli and Castello Sforzesco, as also those of Bergamo, Brescia, Ferrara, Genoa, Padua, Pavia, Pisa, Prato, Rimini, Siena, Terni, Trieste, Udine, Verona and Vicenza.

Generally speaking, so widespread has been the response on the part of other Foreign Governments that the list of State loans includes those from Austria, Belgium, Denmark, France, Germany, Holland, Hungary and Sweden, and from the Royal Collections of Italy and Sweden.

Other foreign municipal lenders include Bremen and Hamburg.

Owners and collectors from the British Dominions and at home, including Canada and the Irish Free State, the latter with an important and interesting loan of four pictures from the Dublin National Gallery, have shown their wonted public spirit and generosity. His Majesty the King willingly acceded to every request made to him for pictures from Buckingham Palace, Windsor Castle and Hampton Court, and also for drawings from the famous Windsor Library. The Trustees of the National Gallery have, owing to the special importance of the Exhibition, sanctioned the loan of the great Cornaro group by Titian recently purchased from the Duke of Northumberland, a masterpiece that compels admiration in any company, whether at Trafalgar Square or at Burlington House.

It is impossible here to acknowledge all the help that has been given so freely to the Exhibition, but the responsible Committees would take this opportunity of thanking those who have by loans, guarantees, publicity or otherwise, not overlooking the British diplomatic representatives abroad, contributed in their several ways to making possible so outstanding a result.

We take pleasure in again acknowledging the collaboration of the President and Secretary of the Royal Academy on behalf of its members.

We have also to thank Comm. Ettore Modigliani, to whose patriotic and devoted care and enthusiasm the importance and completeness of the Italian exhibits are so largely due, as also to Doctor Antonio Morassi and Doctor Fernanda Wittgens, Assistant Directors of the Brera.

Thanks once again to Sir Joseph Duveen, who has taken upon himself not only the burden of the arrangements and the considerable expense involved, in transport and insurance, the Exhibition is the richer for the series of pictures, the property of some of the most notable American collectors. The British public is once more enabled, not only to refresh its memory of some of the ancient glories of its own private galleries that have passed, beyond permanent recall, to the other side of the world, but also to satisfy itself that they are well cared for there and have not as works of art suffered from the change of home.

The loss has been here, not there, to this country, not to the masterpieces.

Thanks are also due to Lord Waring for providing the Exhibition with the office accommodation and furniture, so essential to its work; to the British Museum, the Victoria and Albert Museum, the Department of Overseas Trade, Messrs. Mallett of Bath, and the Spanish Art Gallery for the loan of show cases; to Messrs. Pilkington Bros., Ltd., of St. Helens, for undertaking the important and responsible work of glazing pictures, entirely free of charge. A special word of acknowledgment is due to Commandante Angelo Sturlese (Transatlantic Italiana) of the good ship " Leonardo da Vinci," specially chosen by Signor Mussolini to transport this precious freight from Genoa to London ; to Commandante Baldissone, Royal Marine, of the " Theseus," the tug which escorted her ; and to the Port of London Authority for the special facilities accorded by them on her arrival. The thanks of the Exhibition Committee are due also to the several railways mentioned below for free publicity on their respective lines :—Great Western ; London and North Eastern ; Southern ; Underground. Also to the Italian State Railways, whose London representative, Major Stormont, has so greatly assisted in the arrangements for reduced fares between Italy and England.

The Royal Academy will receive 17½ per cent. of any profits of the Exhibition after all expenses have been met. The balance will be divided between the National Art-Collections Fund (which has a stall in the vestibule, where particulars can be obtained) and such art purposes in Italy as the Italian Government will designate. All those supporting the Exhibition will therefore be contributing to the art interests of both countries and, as far as this country is concerned, will be playing their part worthily in retaining here some small portion of that inheritance, the value of which to themselves and those who follow after them they have come to appreciate so deeply.

In the preparation of the catalogue, Mr. W. G. Constable has acted as General Editor. The section relating to pictures is by Mr. Kenneth Clark and Mr. Constable, assisted by Miss Chamot ; the drawings have been catalogued by Mr. A. E. Popham ; the sculpture and *objets d'art* by Mr. Kenneth Clark ; the majolica by Mr. Bernard Rackham ; the manuscripts by Mr. Kenneth Clark, Mr. Constable and Mr. Eric Millar ; the medals by Mr. G. F. Hill ; and the glass by Mr. Wilfred Buckley ; Miss Laurie has also assisted the hanging committee. For all the exhibits coming from Italy, material has been prepared and put in order by Comm. Ettore Modigliani and Dr. Morassi.

The Exhibition has also arranged for the sale of photographs and postcards of practically all the pictures and some of the *objets d'art*. In the Vestibule a small stand will deal with immediate requirements on a limited scale, but a full range of photographs and cards can be inspected at leisure at the Central Bureau in the South Room, to which purchasers are referred.

An Information Bureau will be found opposite the turnstile adjoining the small photograph stand.

Arrangements have been made for the sale at the Exhibition of colour prints of the pictures exhibited, through the Medici Society, Ltd., on the basis of the Exhibition funds participating in the net results.

ROBERT WITT.

ITALIAN ART.

A little later than the architecture and sculpture of Italy, in the first half of the thirteenth century, Italian painting begins to manifest a greatness entirely its own. This new school of painting is Romanesque not Byzantine, western not eastern; it grows up amongst the people and not in the courts of princes. The *St. Francis* of Bonaventura Berlinghieri, which was painted in 1235, is perfect in its own style. Rigid, hieratic, emaciated by asceticism, St. Francis towers above the scenes from his legend, which are painted on either side of him, in the same way that the Absolute towers above the relativity of human life. It is not a mere accident that this picture, which is, perhaps, the earliest masterpiece of painting in Italy, should be a representation of St. Francis.

In the thirteenth century religious life in Italy had reached a height of creative power which it has never attained since. The lives of St. Francis and of St. Thomas, as well as St. Dominic's activities in the peninsula in this period, are the best known landmarks of this religious revival. Men knew God: God filled their thoughts: in the Italy of the thirteenth century every act of man's life, economic, political, moral, intellectual and artistic was done in the name of God. The very passions of that age, full of an intensity that astounds us, seem to be inspired by God, whether they moved men to fight, or whether they directed the strokes of an artist's brush.

The artist may still seem to follow Byzantine models, but his reproductions of these types are so permeated with the new religious spirit that they rank as independent creations. Looking through and beyond the traditional types, each artist found and gave expression to his own idea of God.

Pietro Cavallini, a Roman—by rendering form with subtle gradations of light and shade, by expressing movement with breadth and dignity, and by a composition that was no longer merely frontal—attained to a heroic grace and objective beauty.

Cimabue, a Florentine, more courageous, more dramatic, expressed more profoundly human emotion. *The Crucifixion* that he paints at Assisi resembles a battle of giants borne along by gusts of despair. Impatient of schematic arrangement of line, his painting of St. Francis has unrhythmical lines and planes, no longer controlled by tradition, but inspired by a form of impressionism.

Duccio di Buoninsegna, a Sienese, is nearer to Byzantine Art. Less popular in his appeal than Cimabue, he has more refinement and great charm of colour. Inspired by heaven, his figures rise up like lilies, delicate, harmonious, conceived with the sincerity of a child, even when they are robed in all the splendours of the

East. By contrast of tones, he succeeds in giving solidity to his figures ; and yet their grace is such that they seem to belong to the spiritual world.

Looking at Italian painting at the close of the thirteenth century as a whole, we find in it a grandeur, a spiritual detachment, a divinely-inspired language, an expression of the Absolute, which can only be described by the word " sublime." So that when, but a little later, we meet Giotto, we feel that he is more one of us. We find him richer in artistic possibility, more various ; but at the same time we realise that the early greatness of Italian art has vanished like a lost Paradise. There are now no more radiant lights, but few colours—a sober richness. There is more chiaroscuro, more relief, more form. We see less, but, because everything is limited, well defined, solid, we comprehend more. No longer timid, but fully aware of its function in the centre of the material world, the human figure attracts the attention of the artist, finds in itself a new architecture, and, becomes itself the subject of the whole scene. Giotto's poetry is no longer a liturgic hymn ; it is the poetry of Dante. Like Dante, Giotto preserves the ideal force of the past, whilst he opens the door to the quest of reality. He attempts to harmonise idealism and realism. His idealism enables him to apprehend reality with a directness which we do not find in art after his day ; and his realism enables him to bring God down to earth, and to make Him walk amongst men, instead of confining Him in sanctuaries, as heretofore. His form is not merely plastic ; it accentuates the constructive lines of the composition. His colour schemes are new, daring, intense, but their chief aim, too, is the accentuation of form. The only one of his pupils, however, to develop the tendency of the master, to free himself from traditional limitations, was Maso, who painted his impressions with surprising charm.

Whilst Giotto was making so great a revolution in painting, the artists of Siena continued to dream. Above all else, they loved colour, a rhythmic line, objective grace and an oriental splendour. But the colour was becoming brighter than before, the lineal pattern more varied, and more expressive of movement, the grace more human, and the splendour truer to reality. If, as in Petrarch's writings, the Laura of Simone Martini dwells in Paradise, it is a Paradise where are the amenities of a gentle mode of life, and to get there it is not necessary to tread the hard road that Giotto trod. An unrecorded but probable contact of Ambrogio Lorenzetti with Giotto enabled, no doubt, the Sienese master to raise himself to a higher sphere. He starts from the Sienese tradition, from an art of refined colour, of a lyrical line, of graceful portrayals of women beautiful and young, and arrives at a new plastic power, and at a suggestion of the part that light plays in the blending and harmonising of tones of colour. Even in his dramatic compositions his sense of objective beauty is so strong that it revivifies and purifies. More full of emotion than Ambrogio Lorenzetti, his brother Pietro possesses all the qualities of Ambrogio, except the nobility of his vision, and attains an intensity of dramatic expression unrivalled by any contemporary artist except Giovanni Pisano. The relation between painting and the world of feeling was then so intimate that even the idyllic line of Simone Martini could—under the brush of Barna—become a remarkable instrument for dramatic painting. After that, the world becomes smaller. The Sienese express their dreams through the medium of colours which are habitually brilliant, in a lineal design which is always beautifully rhythmic, but which is at times too calligraphic.

Outside Tuscany the artists of Rimini, who were the first to be influenced by Giotto's art, sought to introduce Byzantine colour into Giottesque design. The artists of Modena, Milan, Bologna and Padua endeavoured continually to combine in new and happy forms the traditional ideals of Florence and Siena. The Venetians, more faithful to the Byzantine tradition, attempted to harmonise Byzantine and Gothic ideals, not under Sienese influence, but yet, in some sense, on parallel lines to the Sienese. In Florence Andrea Orcagna, in Pisa Antonio Veneziano and Francesco Traini, are preoccupied with reality as completely as Boccaccio himself. Divinity has already vanished from the spiritual content of their work ; but it still preserves, nevertheless, the old ideal forms ; so that even vulgar things in it retain a certain nobility.

At the beginning of the fifteenth century we see the triumph of the Gothic style, which expresses, at the same time, the ideals of the court and the convent. In this movement participate two brothers of the cloister, Lorenzo Monaco and Beato Angelico, as also that spiritual son of the cloister, Sassetta. Outside of Tuscany the spirit of the Court finds its expression in the art of Gentile da Fabriano, Pisanello and Jacopo Bellini.

The artistic movement in Italy, which, between the end of the thirteenth century and the middle of the fourteenth century, had assumed a position of primary importance in Europe, had become, at the end of the fourteenth century, international in its scope. It was at this time that a new religion arose in Florence, with such force behind it that it spread all over Europe : the religion of science. Brunelleschi, Donatello, Masaccio put so much enthusiasm into the scientific, perspectival, and anatomical interpretation of reality that in a short time they swept away what remained of Gothic taste. They were too completely artists to adopt a purely scientific aim: they therefore called their science by the name of classical art; and they turned back to Roman architecture and Roman sculpture to rediscover means of scientific expression. It was all an illusion of theirs: it is not by the way of art that one arrives at science. But their illusion was so generous and the emotional force behind it so strong, that in these they found not only a justification for their art, but also a perfection as subtle, as exalted, as detached from practical life, as can rarely be found throughout the whole course of human history. The geometrical ideal leaves its mark on every form: the anatomical ideal guided every effort to portray movement; and by these means the artists of Florence thought that they had attained, through their own conception of truth, universal truth.

Amongst them, Paolo Uccello, still faithful to the Gothic tradition, painted fantastic knights and richly adorned maidens. Masaccio expressed in every form, in every event, a force of will, a majestic heroism, in such a way that the moral content of his *œuvre* reaches a point until then unknown. Piero della Francesca personified the tendencies of all the leading masters of the school; and, whilst he carried to an extreme the regularity of his forms, and their dependence upon the perspectival composition of the picture, he loved, above all his contemporaries, a crystalline purity of line, colour and light. He created a new grace, neither classical nor mediæval, which we can well define as the grace of regular forms.

Andrea del Castagno expressed in the plebeian forms of Donatello's school unexpected energy of passion. Antonio del Pollajuolo refined—through the accentuation of lines, and sometimes, also, through his pictorial courage—the forms of Donatello's school, by energy and elegance of pose.

An artistic tendency, which started with Lorenzo Monaco, and gained new life in the works of Masaccio, finds its full expression in Filippo Lippi, who seeks to express a common, bourgeois grace without the fervours and exaggerations of his contemporaries. From Fra Filippo and the Pollajuoli, springs Botticelli —a master of all the subtleties of his time, having a gift for monumental painting which makes him a forerunner of Michelangelo, having both a power of expressing purely pagan feeling with a blithe carelessness, and, at the same time, a capacity for experiencing to the full the extreme moral torments of a sincere penitence—a master of the future who regrets the past, a protagonist of the plastic who loves a rhythmical, sinuous line; who charms us most when, forgetting what he has been taught, he stands, in aristocratic isolation, apart from the crowd of the conquerors of science.

A bourgeois portrait-painter, with a rare power of realistic representation—Ghirlandajo ; an upholder of Pollajuolesque physical energy—Verrocchio ; certain Sienese who oscillate between the old dreams and the new knowledge—Matteo di Giovanni, Francesco di Giorgio and Neroccio ; a creator of vital energy who becomes almost an impressionist—Signorelli ; a transformer of the style of Piero della Francesca into a monumental conception of humanity—Melozzo ; a singer of feminine grace—Perugino. These artists manifest the exceptional productivity of Central Italy in the latter end of the fifteenth century.

The new conquests of the Florentine School of painting spread little by little through Northern Italy. About the middle of the century Andrea Mantegna has assimilated the results of these conquests, and has spread them abroad. He adds to them something of his own humanist energy, together with an enthusiasm for archæological reconstruction, and the severity of the engraver's line—qualities which make him stand out above his contemporaries. At the same time there rise up around Mantegna the three great Ferrarese—Tura, Cossa and Ercole—who give us, in place of humanism, the tormented line and psychology of the Northerns.

There arrives then in Venice, Antonello da Messina, a master of the Florentines' knowledge of form and of the Flemings' appreciation of subtle gradations of colour, who leaves the impress of his personality on the whole school.

Gentile Bellini is, in some sense, the Ghirlandajo of Venice. Giovanni Bellini, one of the most charming of Christian poets, takes something from his father Jacopo, from Mantegna, from Antonello, and blends everything with a refinement of colour, always growing more subtle, until he prepares the way for the consummate Venetian art of the sixteenth century.

Vittore Carpaccio tries his wings in flights around the stones of Venice and flutters away towards an impressionist future. In Lombardy, by the side of Foppa, stands Borgognone, a sweet, monotonous portrayer of mist and cloistral silence. In Bologna there lives a northern Perugino—Francesco Francia. Vicenza, Verona, Cremona, Brescia, Bergamo, up to the middle of the sixteenth century, produce remarkable artists who draw their inspiration chiefly from Venice. Every town has its own local school, in touch with local ideals, with a total production which is unique in the history of art.

In the meantime Florence, through the works of Leonardo da Vinci, is advancing towards the conquest of a new synthesis.

Linear perspective no longer suffices ; there is added to it aerial perspective. The human figure is no longer enough : everything in Nature becomes material for the artist. The human form has to conform to effects of light ; and detail is more strictly subordinated to the whole composition. As though fearful at the sight of all the conquests of his intellect, Leonardo retires, when the hour of twilight approaches, into the mist of evening, to enjoy there, in gracious surroundings, the poetry of life.

Less refined, less intellectual, with an immense capacity for passion, Michelangelo carries to the furthest limits the modelling of human forms. And these forms bear to such a degree the impress of pain and sorrow that they become a symbol of that political and civil tragedy which crushed the whole of Italy. Michelangelo was the epic singer of a race of giants, whose doom, he thought, had come.

Amongst the great masters of the time, Raphael of Urbino now comes before us, to express with subtlety a Peruginesque charm. Quickly he assimilates all that Florence can teach him ; which enables him to reveal his own sublime grace—the gift of God—and to diffuse it throughout the social life of an aristocratic Humanism, described for us in the pages of Castiglione's *Courtier*. The Italian race received from Raphael some of its most perfect sublimations. As a consequence, he has lived through the ages as the symbol of the Italian spirit.

Next to him, Antonio da Correggio, allied to the art of Ferrara and to that of Leonardo, invented designs, full of the courtly grace of Ariosto, to meet every possible demand, with that ease which comes to one who has at his disposal a perfect command of his medium.

The complete knowledge of Florentine and Flemish discoveries in the fifteenth century, the new synthesis of Leonardo, Raphael and Michelangelo, the monumental ideal of ancient Roman art, now for the first time fully revealed, the happy facility with which all of this was assimilated and multiplied—all gave an impression of an achieved perfection, to which could be added the play of individual fancy, as a kind of seasoning. It was, therefore, natural that taste should rapidly decline, and that the much-vaunted perfection should become a rigid convention impeding the free play of the constructive imagination.

Venice was an exception. Politicians turned to her as the refuge of Italian liberty. Painters looked to her to inaugurate a new art in Europe. In Venice, at the beginning of the sixteenth century, there was developed a new way of looking at the visible world. The purpose of art had been to exalt womanhood ; but this purpose is now extended so as to include landscape, sunsets, and tempests. And so, from being sensual, art becomes cosmic. Scientific research is no longer the chief interest as in Florence: what matters is the enjoyment of nature.

The first creator of this vision was Giorgione of Castelfranco; and his dream of love is one of the most enchanting that history records. With but a few works, he succeeds in liberating Venetian art from servitude to the Florentine passion for form, and establishes a new relationship between colour, light and shade, that is to say, a new tonality. At the same time he renounces the treatment of subjects taken from the external world of actuality to paint *fantasie pittoriche*, gaining in this way, for the modern artist, the right to identify his own visual impression with the subject he treats.

Titian took the art of Giorgione for his starting-point, and, during a long life, succeeded in creating new tonal harmonies with a freedom of touch, with a vivacity of improvisation, which has been rarely equalled and never surpassed. For the dream of Giorgione he substitutes the ideal of dignity, of strength, of civil and religious decorum, of an "imperial" mode of life, as it was then understood in Italy owing to Spanish influence. More than some of their contemporaries, such as Lotto, Palma and Bonifazio, the two great masters of painting who close the heroic period of Venetian painting, Tintoretto and Paolo Veronese succeeded in developing this new tonal art. The former was able to subordinate to the requirements of tone, not only form, but also the dramatic quality of Michelangelo. The latter succeeded in extending the field of tonal vision with a sensibility that was the more far-reaching as it became indifferent to the purely dramatic quality of the subject.

Then there arose a master who knew how to express to the full his vision of light. Following his artistic principles to their logical conclusion, he sacrificed colour to it, and gave solidity to his masses, moulding them with light and shade. This master is Michelangelo da Caravaggio, who taught the best artists not only of Venice, Genoa and Naples, but also of Spain, Flanders and Holland. The great majority of Italian painters, however, in the seventeenth century looked to the Carracci rather than to Caravaggio, that is to say, they substituted for the new pictorial passion which absorbed all others an academical knowledge of form, and archæological and allegorical erudition. However, throughout the seventeenth century—the century of Galileo and Vico—Italians were more deeply interested in science and philosophy than in art. For this reason, and because of the fact that life in Italy was crushed by foreign domination, no artists of the first magnitude arose there after Caravaggio.

In the eighteenth century, however, in Venice, two men of genius, Tiepolo and Francesco Guardi, again manifested some of the old Italian greatness, in depicting the life of their own time, in painting with swift light touches, in defining and separating the forms with these touches, and in interspersing their brilliant colours with neutral tones. Both of them, with very different personalities, express to perfection the pleasure-seeking, carnival frenzy that seized upon Venice when her political greatness was coming to an end.

After that, in Italy, as in other countries, the winding-sheet of neo-classicism, and of so-called romanticism, lay over the whole land. But when the painters of Europe realised that this romantic painting had the same defects as the neo-classic, and was out of touch with the life of the time, then there arose also in Italy artists who devoted themselves to the painting of ordinary humanity, the beasts of the field, the Maremma plains. Amongst these painters, the most distinguished were Giovanni Fattore and Silvestro Lega. Nor, in our day, does Italy isolate herself from the art movements of the age. It is, in fact, her constant aim, whilst not forgetting her heritage of the past, to look forward towards the art of the future.

ADOLFO VENTURI.

ITALIAN PAINTING IN THE NINETEENTH CENTURY.

Graeco-Roman influence and ancient sculpture began to inspire Italian painting after the greater men, the Venetians, like Tiepolo, Canal, Guardi and Bellotto, had died or grown old, or had left their country. The preachers of neo-classicism were foreigners—Winckelman, Mengs, David. They addressed themselves to a people tired of servility, flattered by that universal Roman disguise, inebriated by those grandiose names such as Bonaparte and Goethe, who upheld Rome as mother and standard of all new laws and world-wide happiness.

Could Italians oppose that "Internationale" in Art which spoke Latin?

Architecture had already gone back to the classical patterns more than half a century earlier (St. John's facade in Rome belongs to 1734, the Royal Palace of Caserta to 1752); nor during the whole nineteenth century were they ever forsaken, as the two ends of the Corso stand to witness: Piazza del Popolo (1800); and the monument to Victor Emmanuel on the Capitol (1883).

Furthermore, while England took to portraits and landscape painting, going back to Nature, Italian painters, from Naples to Milan, went on decorating churches with frescoes, and painting religious and heroic subjects, an easy prey to academic rhetoric. The princes of our neo-classical painting were: Appiani, in Lombardy; Benvenuti and Sabatelli, in Tuscany; Camuccini, at Rome and Naples. The more delicate pictures of Appiani and the more living sculptures of Canova were still enlightened by the last flutterings of the feeling and grace of the eighteenth century. On the contrary, the great paintings of Benvenuti and Camuccini represent almost an anthology of beautiful phrases taken from Raphael and Correggio, and are the result of those academical rules which, towards the end of the eighteenth century, had won Reynolds himself. In certain portraits and sketches by Camuccini one could trace the influence of Thomas Lawrence. Sir Thomas had been in Rome during 1818 and 1819, and had painted the portraits of Pius VII and of Cardinal Consalvi.

The precepts and the pale and monotonous colouring of the Academic School, overpowered even our so-called Romantics—Hayez, Palagi, Podesti, Bezzuoli. They adopted the same melodramatic gestures and the same smooth technique of the neo-classical painters. Only the costumes of the personages were changed. Italy had already gone through a sincere and thorough romanticism of her own during the seventeenth and eighteenth centuries, with the same obstreperous desire for novelty and originality, with the same determination to emotive expression, with the same feeling for Nature that was in the nineteenth century the claim of German and French romanticists, even if never obtained.

Only Venice had preserved her individuality during the first part of the nineteenth century. She had continued to live up to her eighteenth-century traditions, because of her hatred for Napoleon and for the Art which had adopted his namesake, and because the last great Italian painters had all been Venetian. Something similar took place in England, where, more than Raphael, Titian was venerated, in words if not in practice. Thus Hayez and Grigoletti, both of them Venetian, as soon as they took to the study of Nature, painted the finest Italian portraits of the nineteenth century. From Bergamo, in pictorial geography a Venetian province, sprang the redeemer of Lombardy painting, Giovanni Carnevali, called *Il Piccio.*

But to redeem the country from foreign fashions and rhetorical fiction, nothing less than the political struggle and the war for national redemption were needed. The "Year of Miracles," as Dall' Ongaro called it, the year when dreams changed into action and words into blood, was the year 1848. The motto of the Young Italy of Mazzini was *Fidem firmavit sanguine.* The "Cinque Giornate" of Milan, the defence of Venice and of Rome, forced the artists themselves to look to realities—away at last from Greek statues, from theatrical scenery, and from the neo-classical and romantic academies. Painters could not keep hiding any more behind their canvases, unconcerned with the trend of life, like stage directors behind the scenes. The art of these new realistic painters of Italy is the art of the romantic painters of France. It is rather a rebirth of eighteenth-century art, which the vain glory of a deceptive exterior rebirth of the Roman era had thrown into disregard. It is obvious, if we consider the relationship between the French romantic landscape painters and the English landscape painters of the end of the eighteenth century, and between these and the Venetians.

Modern Italian painting, therefore, was born in 1848, when, after the disappearance of the prejudice which had enhanced neo-classical forms of international use, the various regional characteristics reappeared.

First of all came the Neapolitan School. Neapolitan painting was born only in the seventeenth century, and the innovators of the nineteenth century clung at once to their predecessors: Gigante, bright and pathetic; Morelli, more ambitious and more emphatic; Palizzi, more virile and consistent, with rich brush-work and powerful effects, somewhat Spanish and Flemish, the natural outcome of Neapolitan social and political conditions. More recently, the chaste Toma, white, grey and blue; De Nittis, soon gone to Paris and London, refined and distinguished; the forceful Cammarano, with his rich blacks; the Abruzzese Michetti, sometimes idyllic and capricious, with something of the minute bravery of Fortuny, or closer to the seventeenth century, true to Nature in an evident and even brutal way, after the manner of contemporary literature.

Then the Florentine School. The group of the "Macchiaioli" (from "macchia," spot—that is, from spots of colour representing light and shadows, well defined in their values and relation, somewhat like an inlaying) was formed around 1855 for the purpose of giving new vigour to chiaroscuro, impoverished and flattened by washed-out academic painting. In 1861 they began a more sober study of Nature and a thoroughly Tuscan manner of clear speech, that is, clear, unmixed colour. Head of the school was Telemaco Signorini, quick and powerful debater, often in Paris, London and Edinburgh, and in his paintings genuine, sharp and airy. The greatest representative of the group was Giovanni Fattori, as simple as a painter of the fifteenth century, monumental even in his smaller pictures. To these must be added Lega, Abbati, Borrani, Sernesi, and Puccinelli, who taught the two great painters of Bologna in the nineteenth century, Luigi Serra and Marius de Maria. During those years all the most progressive painters convened in Florence, from the Neapolitan Morelli to the Roman Giovanni Costa, who had travelled extensively throughout Europe. Costa, influenced both by the French and English landscape painters, had won his staunchest admirers in England.

The head of the Lombardy School was Carnevali, born in 1806. Bright, musical, somewhat of an Arcadian, he entirely followed his eighteenth-century predecessors. Tranquillo Cremona and Daniele Ranzoni were his pupils. Cremona was the only truly romantic Italian painter, and studied first at Pavia on the works of Piccio and Trécourt, later in Venice on Titian. The second, Daniele Ranzoni, was more of a dreamer, his technique broad but thin, painted in delicate glazes. At Pavia Piccio met young Faruffini, whose colour was transparent and varied with bright Venetian echoes. Carcano was more realistic, a lover of prose and broad daylight, as compared to those sighing poets of dimness. Gignous comes nearer to his manner. Between Cremona and Carcano stands Gola.

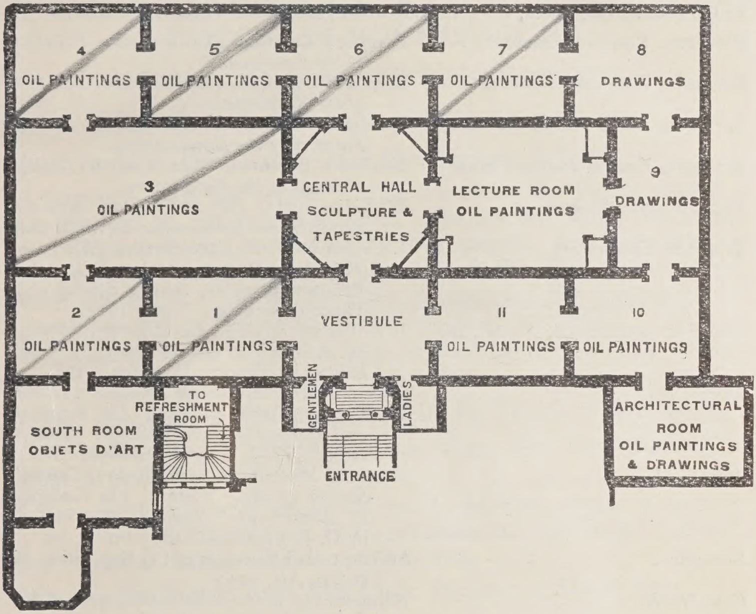
In Lombardy and in the Venetian province, also on account of the closer relations with Austria, and through Austria with Switzerland and Germany, flourished more than elsewhere a pathetic and minute painting of interior scenes (*Quadro di Genere*). In Milan, Domenico Induno was the greatest master of that school, and his pictures had an almost dialectic vivacity. His younger colleague in Venice, Giacomo Favretto, had an ardour of movement, a happy acumen of observation and a juice of colour that revealed through his small compositions the study of the great Venetians. The Lombard Mose Bianchi was also liege to Venetian painting, but added to it his admiration for Fortuny and Meissonier.

With Favretto we must mention three of our most lovable Venetian landscape painters: Guglielmo Ciardi, developed in Florence together with the "Macchiaioli," and later, after having returned to his birthplace, was influenced by Guardi; the elegiac Pietro Fragiacomo and Bartolommeo Bezzi, during their youthful period both similar to Carcano.

Outside of Naples, Florence, Milan and Venice one does not find throughout the rest of Italy any group presenting uniform characteristics. Let it be remembered that the Piedmontese and the Lombards travelled incessantly beyond the border. It will be sufficient to mention the three greater Piedmontese. First the melancholy and grandiose Fontanesi, who worked in Geneva, in Paris, in the Dauphiné and in London, the closest to the French landscape painters and the most strict adherent to what one may call the European tradition of landscape-painting, from the Dutch, gone to the English, and from London to Paris. Second came Delleani; he lived long in Holland, a true and strong interpreter of Nature, and, to use a phrase of Baudelaire, one of those who wish to represent things as they would be if painters did not exist. And, last, comes Pasini, delicate, minute and bright, who lived in Geneva, in Paris, in Persia and Turkey.

French impressionists, meaning Monet, Sisley, Pissarro, had not touched to any great degree the fancy of Italian landscape painters. But the neo-impressionism of Seurat and Signac, as more rational, methodic, or, as it was said at the time, scientific, had in Italy a fortunate counterpart in "Divisionism." Diffused through the ardent propaganda of Vittore Grubicy, painter and writer, it gathered, among others, four memorable proselytes,—Segantini from Trent, Previati from Ferrara, and the two Piedmontese Morbelli and Pellizza. At the turn of the nineteenth century Gaetano Previati was the most fanciful of all Italian painters in his sacred or legendary paintings; but with age his technique of light colours in parallel lines seemed to go to pieces and become empty like warp without woof.

Instead of that, Giovanni Segantini, with his mitigated divisionism, and his brushwork following and constructing forms, obtained a classical dignity through his ample, simple and solemn landscapes that uplifts and purifies the soul, as music purifies prayer. Dying in 1899, he closed the century. He was our last painter, towering over the hosts of his followers like a flag to the winds. Nobody since, notwithstanding the brave and generous attempts of recent years to win back to Italian painting a more exclusive character, has ever attained such vast fame as he had secured. UGO OJETTI.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OIL PAINTINGS
5
OIL PAINTINGS
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DRAWINGS
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CENTRAL HALL
SCULPTURE &
TAPESTRIES
LECTURE ROOM
OIL PAINTINGS
9
DRAWINGS
2
OIL PAINTINGS
1
OIL PAINTINGS
VESTIBULE
11
OIL PAINTINGS
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OIL PAINTINGS
TO
REFRESHMENT
ROOM
SOUTH ROOM
OBJETS D'ART
GENTLEMEN
LADIES
ENTRANCE
ARCHITECTURAL
ROOM
OIL PAINTINGS
& DRAWINGS

PLAN OF THE GALLERIES

I. 14th and 15th Century—all Schools.
II. 15th Century—all Schools.
III. Late 15th and 16th Century—all Schools.
IV. Late 15th and 16th Century—all Schools.
V. 15th Century Venetian and North Italian.
VI. 16th Century Venetian.
VII. 16th Century—all Schools.
VIII. Drawings, Florentine and Umbrian.
IX. Drawings, Venetian and Other Schools.
X. 17th Century—all Schools.
XI. 17th and 18th Century—all Schools.
Architectural Room—18th Century Venetian.
Lecture Room—Modern Painters.
South Room—Objets d' Art and Paintings.

EXPLANATORY NOTE.

In the description of the Exhibits, **right** and **left** refer to the right and left of the spectator, unless the context clearly implies the contrary.

In the **sizes,** given in both inches and centimetres, height precedes width.

In the literary references, the following abbreviations have been employed :—

Berenson, *Venetian Painters*	Bernhard Berenson, *The Venetian Painters of the Renaissance.*
Berenson, *Florentine Painters*	Bernhard Berenson, *The Florentine Painters of the Renaissance.*
Berenson, *North Italian Painters*	Bernhard Berenson, *The North Italian Painters of the Renaissance.*
Berenson, *Central Italian Painters*	Bernhard Berenson, *The Central Italian Painters of the Renaissance.*
Bode, *Bronzestatuetten*	Wilhelm Bode, *Die Italienischen Bronzestatuetten der Renaissance*, Berlin, 1922.
Crowe & Cavalcaselle	J. Crowe & G. B. Cavalcaselle, *History of Painting in Italy*, 6 vols. Edited by Langton Douglas, Arthur Strong and Tancred Borenius. 1903–1914.
Crowe & Cavalcaselle, *North Italy*	J. A. Crowe & G. B. Cavalcaselle, *History of Painting in North Italy*, 3 vols. Edited by Tancred Borenius. 1912.
Morelli I.	Giovanni Morelli, *Italian Painters, Critical Studies of their Works. The Borghese and Doria Pamphili Galleries.* Translated by C. J. Ffoulkes. 1892.
Morelli II.	Giovanni Morelli, *Italian Painters, Critical Studies of their Works. The Galleries of Munich and Dresden.* Translated by C. J. Ffoulkes. 1893.
Souvenir	An Illustrated Souvenir of the Exhibition of Italian Art, 1930
Van Marle	Raimond van Marle, *The Development of the Italian Schools of Painting.* XI vols. 1923–1929 (in progress).
Vasari	Giorgio Vasari, *Le Vite dei più eccelenti Pittori, Scultori ed Architetti.* IX vols. Edited by Milanesi, Florence, 1878–1885.
Venturi	Adolfo Venturi, *Storia dell' Arte Italiana.* IX vols. Milan, 1901–1928 (in progress).
Waagen	Waagen, *Treasures of Art in Great Britain.* 3 vols. London, 1854, with Supplement.
Prussian Jahrbuch	*Jahrbuch der Königlich Preussischen Kunstsammlungen*, Berlin.
Vienna Jahrbuch	*Jahrbuch der Kunsthistorischen Sammlungen der Allerhochsten Kaiserhauses*, Vienna.

In most of the entries, space and convenience have forbidden complete bibliographies. In such cases, the editors have given the most important references, adding references to other bibliographies, to information published subsequent to their appearance, and to early sources.

For the attributions, the editors in most cases accept responsibility. Sometimes, however, traditional attributions or those of owners have been adopted ; and indication of their controversial character made in the bibliographies or notes.

CATALOGUE

GALLERY I

2-4·14·15·19·22·28·33·35·41·48·49·51·52·53·57·62·64·68·

DUCCIO DI BUONINSEGNA

Before 1260 Siena—Florence—Siena 1339.

1 The Crucifixion

Lent by H.M. THE KING (from Buckingham Palace).

A triptych. In the centre, Christ crucified, the Virgin standing on the left, St. John on the right. On the left wing, the Virgin and Child enthroned attended by four angels; the Annunciation above. On the right wing, Christ and the Virgin enthroned, with six angels; above, St. Francis receiving the stigmata. In each spandrel of the central arch, an angel weeping.

Tempera on wood. Centre, 16¼×12½ in. (41×31.7 cm.); wings, each 17½×6½ in. (44.5×16.5 cm.).

Coll.: Metzger of Florence. Bought by Prince Albert, 1845.

Exh.: Manchester Art Treasures, 1857, No. 12; Burlington Fine Arts Club, 1904, No. 5.

Lit.: Cust, *Pictures in the Royal Collections*, 1911, 7 (repr.); *Van Marle*, II, 61; *Crowe & Cavalcaselle*, III, 18 (repr.); Berenson, *Central Italian Painters*, 1911, 163.

Repr.: Burlington Fine Arts Club, *Pictures of Siena*, 1905.

DUCCIO DI BUONINSEGNA

Before 1260 Siena—Florence—Siena 1339.

2 Virgin and Child

Lent by M. ADOLPHE STOCLET, BRUSSELS.

The Virgin is seen half-length behind a parapet, turned slightly to the right and supporting the Child on her right arm. He is dressed in a red tunic, and raises His arm to pull back His mother's veil. Gold background. Bambino terge la lacrima —

Tempera on wood. 10⅝×8¼ in. (27×21 cm.).

Coll.: Count Stroganoff, Rome.

Lit.: Weigelt, *Duccio di Buoninsegna*, 164 (repr.); *Van Marle*, II, 14 (repr.).

Repr.: Wrangel and Troubnikoff, *Starye Gody*, Mar., 1909.

An early work.

DUCCIO DI BUONINSEGNA

Before 1260 Siena—Florence—Siena 1339.

3 The Virgin and Child with Three Monks

Lent by the Royal Gallery of the Academy, Siena.

The Virgin is enthroned with the Child on her left arm, and looks down at the three monks who kneel at her feet to the left. About her head are four angels, who hold up a diapered cloth as background.

Tempera on wood. $11\frac{3}{4} \times 8\frac{1}{2}$ in. $(30 \times 22$ cm.).

Lit.: Langton Douglas, *History of Siena*, 1902, 486; Berenson, *Central Italian Painters*, 1911, 163; *Van Marle*, II, 12 (repr.); C. H. Weigelt, *Duccio*, 1911, 132 (repr.).

Repr.: E. Cecchi, *Trecentisti Senesi*, Rome, 1928, xi.

One of Duccio's earliest works (c. 1278), which seems, in the Madonna's drapery and diapered background, to show the influence of French miniatures.

Attributed to CIMABUE

c. 1240 Florence—Rome—Assisi—Pisa 1301.

X ~~4~~ Virgin and Child

Lent by Gr. Uff. Riccardo Gualino, Turin.

The Madonna seated on a throne, with the Child standing on her right knee. Behind her, two angels hold a brilliant pink cloth.

Tempera on wood. $62 \times 33\frac{7}{8}$ in. $(157 \times 86$ cm.).

Discovered in 1910 covered with 16th century repainting at the art dealer Pavi's, Florence. Cleaned by Paoletti.

Coll.: Verzocchi, Milan.

Lit.: L. Venturi, *La Collezione Gualino*, 1926, No. 1 (repr.); Sirén, *Toskanische Malerei im XIII Jahrhundert*, 293 (repr.).

Repr.: *Souvenir*.

Usually considered to be by the same hand as the Rucellai Madonna, Sta. Maria Novella, Florence, which Vasari gave to Cimabue, but many modern critics give to Duccio. The Gualino Madonna is further from Duccio's developed style, and probably by the unknown master who also painted the Madonna at Mosciano.

DUCCIO DI BUONINSEGNA

Before 1260 Siena—Florence—Siena 1339.

5 The Crucifixion

Lent by Earl of Crawford and Balcarres.

Christ crucified between the two thieves. At the foot of the Cross, on the left, the fainting Virgin supported by two of the Marys, St. John the Evangelist, and S. Mary Magdalene with arms upraised; on the right, the centurion, with elders and soldiers. In the sky, six angels, flying, in attitudes of grief.

Tempera on wood. 23½×15 in. (59.7×38 cm.).

Sales: E. J. de Bammeville, 1854, No. 54; Davenport Bromley, 1863, No. 52.

Exh.: Burlington Fine Arts Club, 1904, No. 5.

Lit.: *Waagen*, Supp. 166; *Crowe & Cavalcaselle*, III, 18, 19; Berenson, *Central Italian Painters*, 1911, 163.

Repr.: Burlington Fine Arts Club, *Catalogue of Pictures of Siena*, 1904, pl. vii; Reinach, *Repertoire de Peintures*, 1905, I, 404.

Langton Douglas has noted (Burlington Fine Arts Club, *op. cit.*), a connection of certain figures with Segna, to whom A. Venturi (*Storia*, v, 578 note) and Van Marle (II, 139. Repr.) attributes the picture.

NARDO DI CIONE

Active 1343—Florence—1365.

6 Pietà: The Dead Christ

Lent by F. D. Lycett Green.

The Dead Christ standing in the Tomb, the Cross behind him. On the left, the Virgin, on the right, S. John, hold one of his hands to their lips. Half-length figures. Gold background.

Wood. 7¼×18¾ in. (18.5×47.5 cm.).

Coll.: Lord Carmichael of Skirling, sold London, June 10th, 1926, No. 490, bt. Conway. Sold London, May 15th, 1929, No. 18.

Exh.: Burlington Fine Arts Club, 1923.

Repr.: *Apollo*, I, 68.

Attributed to GIUNTA PISANO

Active 1229—Pisa—1255.

7 **The Crucifixion**

Lent by HENRY HARRIS.

Christ on the Cross, his body contorted in agony. At the foot of the Cross, left, the Virgin, right S. John, in attitudes of grief. Above, two angels lamenting. Gold background.

Tempera on wood. 24×14½ in. (61×37 cm.), including frame.

Coll.: Hutton; Langton Douglas.

Lit.: *Van Marle,* I, 379 (as Sienese School); Sirén, *Toskanische Malerei in* XIII *Jahr.,* 163 (as Giunta Pisano. Repr.); Borenius, *Burlington Magazine,* XXXIX, 53 (as Tuscan School. Repr.).

Repr.: *Souvenir.*

PIETRO CAVALLINI (School of)

Rome c. 1300.

8 **The Nativity**

Lent by MAJOR GAMBIER PARRY.

Above, the Adoration of the Magi. The Virgin seated on a carpet in front of the stable, on the left, attended by angels; the Magi on the right, one of them kneeling; in the background, the Annunciation to the Shepherds. Below, the washing of the Infant Christ by two women, St. Joseph standing on the left, a groom with the horses of the Magi on the right.

Tempera on wood. 18×11 in. (45.7×28 cm.).

Acquired by Thomas Gambier Parry between 1850–60.

Lit.: Fry, *Burlington Magazine,* II, 118 (as School of Cimabue); *Van Marle,* IV, 290 (as Cavallinesque School of Rimini).

BARONZIO (GIOVANNI)

Active Rimini 1345–6.

9 **The Angel of the Annunciation: The Nativity: The Adoration of the Magi**

Lent by HENRY HARRIS.

In the apex, the Archangel Gabriel, in profile, with outspread wings. Below, the Nativity with the Annunciation to the shepherds in the background. At the bottom, the Adoration of the Magi, the Virgin and Child enthroned left, the Magi right, one kneeling, the others standing. Gold backgrounds.

Tempera on wood. 17½×8 in. (44×20½ cm.).

Coll.: Alphonse Kann, Paris.

Lit.: *Van Marle,* iv, 284 (as school of Rimini).

Left wing of the diptych of which No. 10 is the right wing.

Not previously exhibited.

BARONZIO (GIOVANNI)

Active, Rimini 1345–6.

10 **The Virgin Annunciate and the Crucifixion**

Lent by the Gallery, Urbino.

Above is the Virgin Annunciate, seated on a throne, raising her right hand in surprise. Below is the Crucifixion: Christ in the centre, the Virgin fainting into the arms of her attendants on the left, a group of soldiers and the centurion on the right.

Tempera on wood. 17½×8 in. (44×20½ cm.).

Lit.: See note on No. 9.

JACOPO DA CASENTINO

Active 1330–1354 Florence.

11 **Virgin and Child with Saints**

Lent by Nobile Guido Cagnola, Milan.

An altarpiece with shutters. In the centre, the Virgin with the Child on her left arm, seated on a Gothic throne surrounded by angels. At the foot of the throne stand St. Benedict (l.) and St. John Baptist (r.). On the left shutter is the stigmatisation of St. Francis and, below, St. Catherine and St. Lucy; on the right shutter is the Crucifixion with the Virgin and St. John. Signed along the bottom of the central part: *Jacobus de Casentino me fecit.*

Tempera on wood. 18×10½ in. (45.5×26.5 cm.) *closed.*

Lit.: Suida, *Kunstchronik,* xvii, 1903, 335; H. P. Horne, *Rivista d'Arte,* 1909, 95 *et seq.* (repr.); *Van Marle,* iii, 297; R. Offner, *Studies in Florentine Painting,* 1927, 26 (repr.).

Repr.: Sirén, *Giotto and some of his Followers,* 1917, ii, pl. 169.

The only signed work by Jacopo da Casentino and, with the tabernacle of the Arte della Lana, Florence, the basis of the knowledge of his work.

Attributed to GIOTTO DI BONDONE

1266 (? or 76) Vespignano (near Florence)—Rome—Assisi—
Padua—Florence 1336.

12 St. Stephen

Lent by the Horne Foundation, Florence.

He is half-length, turned three-quarters to right, wearing a white surplice with rich embroidery and carrying a large book.

Tempera on wood. $33\times21\frac{1}{4}$ in. (84×54 cm.).

Horne believed that this was part of the altarpiece painted by Giotto for the Badia, Florence. But there is no concrete evidence for this.

Lit. : Sirén, *Giotto and some of his Followers*, 1917, i, 267 (as Master of the Life of the Virgin. Repr.) ; F. Mason Perkins, *Rassegna d'Arte*, xviii (1918), 39 (repr.) ; *Van Marle*, iii, 164 (repr.) ; F. J. Mather, *Art Studies* (Cambridge, U.S.A., 1925), iii, 25 (repr.).

Repr. : Weigelt, *Giotto* (Klassiker der Kunst), 205 ; *Souvenir*.

The authors cited above uphold an attribution to Giotto ; but this attribution is not generally accepted. R. Offner (*The Arts*, May, 1924, 241) rightly points out that the picture is part of an altarpiece of which a Virgin and Child (No. 16) was the centre. He attributes it to a close follower of Giotto. An attempt has been made to give the work to Taddeo Gaddi (P. Hendy, *Burlington Magazine*, lii, 284).

DADDI (BERNARDO)

Active 1312—Florence—1348.

X ~~13~~ A Vision of St. Dominic

Lent by Yale University, U.S.A.

The saint, in a black habit, kneels on the left, profile right, and receives a book from St. Peter and a sword from St. Paul, who float down from above. Gold background.

Tempera on wood, arched top. $14\frac{3}{4}\times13\frac{1}{2}$ in. (37.4×34.3 cm.).

Acquired with the James Jackson Jarves Collection, 1871.

Lit. : Sirén, *A Descriptive Catalogue of Pictures in the Jarves Collection*, New Haven, 1916, 22, 23 (repr. with bibliography) ;

Offner, *Italian Primitives at Yale University*, New Haven, 1927, 3, 16 (repr.) ; *Van Marle*, III, 370 (repr.).

According to the *Legenda Aurea*, St. Dominic received a book and staff, not a sword. One of a series of panels, illustrating miracles by Dominican Saints, of which others are in the Raczynski Coll., Posen, and the Musée des Arts Décoratifs, Paris. Perhaps the panel in Berlin (*A Dominican in Prayer*) belongs to the same group. Sirén (*op. cit.*) suggests they formed part of the predella of an altarpiece representing three Dominican Saints, which Daddi is known to have painted in 1338 for a chapel in S. Maria Novella, Florence.

Attributed to GIOTTO DI BONDONE

1266 (? or 1276) Vespignano (near Florence)—Rome—Assisi—Padua—Florence 1336.

X 14 **The Nativity** piccolo -

Lent by Monsieur Adolphe Stoclet, Brussels.

In the centre the Virgin, lying on a red mattress, leans over towards the Child on the right. He is cradled in a simple wooden box. Over their heads is a thatch roof, supported by four poles. Behind are four angels, and on the right are two shepherds. Below, to the left, Joseph sits in meditation.

Tempera on wood. 8×6½ in. (20.5×16.5 cm.).

Lit. : Not previously published or exhibited.

Part of a diptych, the other half of which, representing the Crucifixion, is in the Berenson Collection, Settignano, Italy.

DADDI (BERNARDO)

Active Florence 1320–1348.

15 **Marriage of the Virgin**

Lent by H.M. The King (from Buckingham Palace).

St. Joseph is placing the ring on the Virgin's right hand, the High Priest standing behind them. Spectators and disappointed suitors surround the central group.

Tempera on wood. 10¼×12 in. (26×30.5 cm.).

Coll. : Metzger of Florence. Acquired by Prince Albert, 1845, as by Agnolo Gaddi.

Not previously exhibited.

Attributed to GIOTTO DI BONDONE

1266 (? or 76) Vespignano, nr. Florence—Rome—Assisi—
Padua—Florence 1336.

16 Virgin and Child

Lent by Henry Goldman, New York.

The Virgin is seen half-length, turned three-quarters to right, carrying the Child on her left arm. He stretches out his arm to take a rose from her right hand.

Tempera on wood. 34×25 in. (86.4×63.5 cm.).

Coll.: Eugène Max, Paris; Duveen.

Exh.: Metropolitan Museum of Art, New York, 1920; Duveen Galleries, New York, 1924.

Lit.: R. Offner, *The Arts*, May 1924; Valentiner, *Catalogue of Early Italian Paintings Exhibited at the Duveen Galleries, New York*, 1924, 1926, 2 (repr., with bibliography).

W. R. Valentiner (*Catalogue of the Goldman Coll.*), following an old attribution by Berenson, gave this picture to Bernardo Daddi. Since Offner and Mather simultaneously discovered it was part of the same altarpiece as No. 12 (*cf.* note thereto), this attribution has been discarded.

GIOTTO (Studio of) Rimini —

17 Christ and the Magdalen: "Noli me Tangere"

Lent by Viscount Lee of Fareham.

The Magdalen kneels, centre, eagerly stretching out her hands towards Christ, who looks back tenderly at her as he moves away, a banner with a red cross in his hand. In the background left, a rocky knoll crowned by two trees. Gold sky.

Tempera on wood. 7¼×10¼ in. (18.5×26 cm.).

Coll.: Georges Spiridon; Ludovic Spiridon, Rome, sold June 19, 1928, No. 4.

Lit.: L. Venturi, *Pantheon*, 1928, I, 201 (repr., as school of Rimini).

GIOTTINO (MASO DI BANCO, called)

Active mid. 14th Century, Florence.

~~18~~ **The Entombment**

Lent by Viscount Lee of Fareham.

In the tomb panelled in porphyry and serpentine, Christ is laid by the Virgin, helped by S. Mary Magdalene, on the left, and S. John the Evangelist, on the right. Behind stand Joseph of Arimathaea and the third Mary. Gold background.

Tempera on wood. 18¼×17½ in. (46.4×37 cm.).

Coll.: Georges Spiridon; Ludovic Spiridon, Rome, sold 19 June, 1928, No. 2.

DADDI (BERNARDO)

Active 1312—Florence—1348.

~~19~~ **Wings of a Triptych. The Virgin and Child Enthroned: The Crucifixion**

Lent by F. D. Lycett Green.

Left wing: The Virgin, seated on a marble throne, the Child lying on her lap, holding a bird. On each side of the throne, behind, two angels; at the foot, in front, a male and female saint, each carrying a sword. In the spandrels of the arched top, two angels. Above, the Annunciation. *Right wing:* Christ on the Cross. At the foot, left, the Virgin supported by two of the Marys; right, S. Mary Magdalene, kneeling, and S. John. Behind, left, a mounted man; right, the centurion and two soldiers. In the spandrels of the arched top, two angels. Above, the Nativity.

Tempera on wood. Each wing, 27¾×7¾ in (70.5×19.5 cm.).

Purchased from Langton Douglas.

Not previously exhibited.

DADDI (BERNARDO)

Active 1312—1348 Florence.

~~19a~~ **Virgin and Child**

Lent by the Castle Rohoncz Collection, Hungary.

She is seen to the waist, turned slightly right, the Child on her left arm. He holds the forefinger of her right hand. Gold background.

Wood. 34½×21½ in. (88×55 cm.).

From an English private collection.

Attributed to DELLO DELLI

c. 1404 Florence—Siena—Salamanca—Valencia 1471.

20 The Martyrdom of St. Apollonia (falso dell'avv. Conte)

Lent by the Gallery of the Carrara Academy, Bergamo.

In the centre is the saint, bound to an elaborate column placed in a courtyard. One of her torturers stretches out pincers to draw her teeth. Others stand on the left. Above, on the balcony of the courtyard, is the king, who superintends the tortures, and a group of courtiers.

Tempera on wood. 21×12 in. (53.5×30.5 cm.).

Lit.: Frizzoni, *Le Gallerie dell'Accademia Carrara in Bergamo*, 1907, 26; *Van Marle*, VII, 390 (repr.); Fiocco, *l'Arte di Andrea Mantegna*, 1927, 49.

The pictures have been variously attributed. Originally catalogued as early Venetian, they have been given to Jacopo Bellini (A. Venturi) and Francesco dei Franceschi (Van Marle). The attribution to Dello Delli was made by Fiocco on the strength of the documented panels by him in Salamanca Cathedral.

Attributed to DELLO DELLI

c. 1404 Florence—Siena—Salamanca—Valencia 1471.

21 Martyrdom of St. Lucy

Lent by the Gallery of the Carrara Academy, Bergamo.

The saint lies on the floor, half-raised by her torturer, who carries a spike with which to put out her eyes. Behind her stand four compassionate ladies. On the right is a fantastic column, bearing a heathen goddess, at the foot of which sits the magistrate in charge of St. Lucy's tortures, and on the extreme right a mother and child. Behind, a balcony and elaborate architecture.

Tempera on wood. 21½×13½ in. (54.5×34.3 cm.).

See note to No. 20.

GIAMBONO (MICHELE DI TADDEO BONO)

Active from 1420—1462 Venice.

22 St. Chrisogonus

Lent by the Church of SS. Gervasio e Protasio, Venice.

The Saint dressed in full armour is mounted on a white horse, which is walking from left to right. He carries a banner in his right hand, and wears a richly brocaded cloak, both of which are fluttering in the wind. On his left arm he bears a shield, on which is the seal of S. Bernardino of Siena in modern letters, under which is the original inscription in Gothic. Below the horse's forefeet is a cartellino on which, after removal of an inscription *STO GRISOGONO* of the seventeenth century, was found an inscription ending : *S. ḠSOGŌĪ.*

Tempera on wood. 72½×53⅛ in (184×135 cm.).

Lit. : Berenson, *Study and Criticism,* I, 94 and *n.*.; L. Testi, *Storia della Pittura Veneziana,* 1915, I, 413 ; *Venturi,* VII, i, 298 (repr.) ; *Van Marle,* VII, 375 (repr.).

Repr. : *Souvenir.*

S. Bernardino was canonised in 1450, and this picture must be approximately of that date. It has been attributed to Jacobello and to Jacopo Bellini.

Attributed to GIAMBONO (MICHELE DI TADDEO BONO)

Active 1420—Venice—1462.

23 S. Mamas in Banishment

Lent by W. H. WOODWARD.

The saint, banished from Cesarea for his belief in Christianity, stands in front of the rough hut he has built as an oratory. Soldiers sent to bring him back for trial to Cesarea, seen among rocky hills in the background, flee at the approach of the wild animals from whom the saint gets milk.

Tempera on wood. 18¾×14 in. (48×36 cm.).

Coll. : J. Annan Bryce, sold 1923.

Exh. : Burlington Fine Arts Club, 1912, No. 2.

Lit. : W. G. Constable, *Paintings by Italian Masters in the possession of William Harrison Woodward, No.* 19.

Part of an altarpiece, of which Nos. 24, 25, 26 and 27, are also part. Roger Fry (*Burlington Magazine,* XX, 346) suggests that with No. 25 in the centre, Nos. 23 and 24 to the left, and Nos. 26 and 27 to the right, they formed a predella or cornice to a large composition. The scenes from the saints life are probably taken from the version compiled by Metaphrastes, c. 950 (*vide* Migne, *Patrologia Græca,* 1857–1866, CXV ; Simeon Metaphrastes, ii, col. 565). Professor Fiocco attributes the panels to Francesco dei Franceschi (*Dedalo,* Anno V, 451), as does Miss Sandberg Vavalà (*Burlington Magazine,* LI, 215), who also suggests that the half-length figures of Gabriel and the Virgin at Verona are from the same polyptych.

Attributed to GIAMBONO (MICHELE DI TADDEO BONO)

Active 1420—Venice—1462.

24 S. Mamas condemned by the Emperor and the Praeses

Lent by W. H. Woodward.

On a dais, within a building of Renaissance design, are seated the Emperor, crowned and holding a sceptre, and the Praeses. Two pages stand before them. The Saint has just left the presence of his judges, and looks upward, his hands joined in prayer to the Almighty in the sky. A lion, a lioness and a bear, to whom he has been thrown, crouch at his feet.

Tempera on wood. 18¾×14 in. (48×36 cm.).

For history, etc., see note on No. 23. The incident of S. Mamas thrown to the beasts is also represented in a panel of the predella to the altarpiece by Pesellino in the National Gallery, London (No. 727), in the Felix Warburg Collection.

Attributed to GIAMBONO (MICHELE DI TADDEO BONO)

Active 1420—Venice—1462.

25 St. Mamas

Lent by the Municipal Museum, Verona.

The Saint is seated three-quarter length, facing the spectator. In his right hand he bears the palm of martyrdom, and, in his left, he poises on his knee a book on which is written: *Deo—viva qui—regnat ī celis—servio—et nūqūa—me de relī—quet dn̄s—deus me—us.* To the left sits a lion.

Tempera on wood. 25¼×18¼ in. (64×46½ cm.).

See note to No. 23.

Attributed to GIAMBONO (MICHELE DI TADDEO BONO)

Active 1420—Venice—1462.

26 The Torture of St. Mamas

Lent by the Municipal Correr Museum, Venice.

The scene takes place in a room of Renaissance architecture. In the centre is St. Mamas, his hands folded in prayer. On the left his torturer prods him with a trident. On the right sits the Emperor Aurelian, with a group of courtiers beside him. On the left, outside the door, we see St. Mamas making for the hills.

Tempera on wood. 20½×16 in. (52×40 cm.).

Lit.: See note to No. 23.

Attributed to GIAMBONO (MICHELE DI TADDEO BONO)

Active 1420—Venice—1462.

27 **The Death of St. Mamas**

Lent by the MUNICIPAL CORRER MUSEUM, VENICE.

St. Mamas, with folded hands, kneels outside the door of his wattle hut. In the air before him an angel holds his soul, represented by a little figure. In the distant hills the city of Cesarea.

Tempera on wood. 20½×16 in. (52×40 cm.).

See note to No. 23.

GIAMBONO (MICHELE DI TADDEO BONO)

Active from 1420—Venice—1462.

X X 28 **Virgin and Child**

Lent by the CHURCH OF THE BLESSED GIOVANNA, BASSANO.

The Virgin, seen half-length, turned to the right, holds the Child on her left arm. He puts his cheek against her and embraces her. Gold background.

Tempera on wood. 22×17 in. (55×42 cm.).

Lit.: Gerola, *Bassano*, 1910, 31 (as Jacopo Bellini. Repr.); Crowe & Cavalcaselle, *North Italy*, I, 109. Ed. note (as Jacopo Bellini); *Van Marle*, VII, 374 (repr.).

JACOBELLO DEL FIORE

c. 1380—Venice—1439.

X 29 **The Virgin and Child**

Lent by the MUNICIPAL CORRER MUSEUM, VENICE.

She is seen half-length, turned towards the Child, whom she holds to the right. He, dressed in a long shirt, is asleep with His head on her shoulder. The Virgin wears a rich brocaded cloak. Gold background. Below is a scroll inscribed: *In gremio matris sede sapiencie patris Iacobelu . d . flor . pixit.*

Tempera on wood. 23×15½ in. (58×39 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 8 *n*; *Van Marle*, VII, 324 (repr.).

STEFANO DA VERONA (called DA ZEVIO)

c. 1375 Verona—Mantua—Trent—after 1438.

X 30 The Virgin and Child

Lent by the ROYAL GALLERY IN THE PALAZZO DI VENEZIA, ROME.

The Virgin, sits on a Gothic throne, wearing an ermine lined cloak and hood, and over it a great gold crown. With her left hand she supports the Child on her lap; in her right she holds a spray with a single rose.

Tempera on wood. $30\frac{1}{4} \times 16\frac{1}{8}$ in. (77×41 cm.).

Coll.: Prince von Bülow, Berlin.

Lit.: Berenson, *North Italian Painters*, 1907, 303; *Van Marle*, VII, 281 (repr.).

STEFANO DA VERONA (called DA ZEVIO)

c. 1375 Verona—Mantua—Trent—after 1438.

X 31 The Virgin in the Rose Garden

Lent by the MUNICIPAL MUSEUM, VERONA.

The Virgin is seated in the middle of a rose garden (the *hortus inclusus*), surrounded by a trellis seen in sharp perspective. The Child is on her lap, sucking his finger. St. Catherine is seated in the foreground, with her emblems, the sword and wheel, lying beside her. Many little angels fly about the garden, and one group of them is reading a book, another dancing round a monstrance. The garden is full of birds, including two peacocks. The sky is gold.

Tempera on wood. $50\frac{3}{4} \times 37\frac{1}{2}$ in. (129×95 cm.).

Formerly in the convent of San Domenico, Verona.

Lit.: *Van Marle*, VII, 282 (repr.); *Venturi*, VII, i, 236 (repr.); E. Sandberg-Vavalà, *La Pittura Veronese*, Verona, 1926, 290 (repr.).

STEFANO DA VERONA (called DA ZEVIO)

c. 1375 Verona—Mantua—Trent—after 1438.

X 32 Madonna and Child with Saints

Lent by PRINCE COLONNA, ROME.

The Virgin, in a green mantle, offers a rose to the Infant, who sits upon her knee. Eight angels, holding flowers or in adoration, surround her. At her feet, a peacock, and two angels making music.

Tempera on wood. $34\frac{1}{2} \times 17\frac{3}{4}$ in. (88×45 cm.).

Lit.: *Venturi*, VII, pl. i, 235 (repr.); *Van Marle*, VII, 278.

Repr.: *Souvenir*.

ANTONIO VIVARINI

Active in Venice first half of 15th Century.

X X 33 **Virgin and Child**

Lent by Ing. Speroni, Milan.

The Virgin is seated on a grassy bank, adoring, with folded hands, the Child asleep on her lap. Her robe is gold brocade.

Tempera on wood, arched top. 20½×12 in. (52×30.5 cm.).

Coll.: Cologna Coll., Milan.

Lit.: Wittgens, *l'Arte*, XXXII, 1929, 213 (as Antonio Vivarini. Repr.).

Formerly attributed to Antonio da Negroponte.

GIAMBONO (MICHELE DI TADDEO BONO)

Active from 1420—1462 Venice.

34 **The Virgin and Child**

Lent by the Museum of the Ca d'Oro, Venice.

The Virgin is seated, facing the spectator, supporting the Child, who stands on her knee. He lays his left hand on her shoulder, and looks back over his shoulder.

Tempera on wood. 23¼×10¼ in. (59×26 cm.).

Coll.: Franchetti.

Lit.: *Van Marle*, VII, 376 (repr.); Fiocco, *Dedalo*, Dec. 1924, 446 (repr.).

UNKNOWN TUSCAN ARTIST

c. 1350.

X X 35 **Virgin and Child** statua in legno –

Lent by Comm. Luigi Grassi, Florence.

She is standing with a book raised in her right hand, and the Child seated on her left arm. He holds a bird in his left hand, and looks up at his Mother.

Wood, coated with gesso. Height: 68 in. (180 cm.).

From Capodistria.

PISANELLO (ANTONIO PISANO)

Before 1395 Verona—Venice—Mantua—Ferrara—Rimini—
Naples—Rome 1455.

XX 36 **The Madonna of the Quail**

Lent by the Municipal Museum, Verona.

The Virgin, seated on a cushion in a garden, bends over the Child standing on her knee. Two angels place a crown on her head. At her feet is a quail, and two other birds are perched in the bushes behind her.

Tempera on wood. 22×13 in. (56×33 cm.).

Perhaps Sambonifacio Coll., Verona ; Bernasconi Gallery.

Lit. : *Venturi*, VII, I, 248 (repr.) ; *Van Marle*, VIII, 90, fig. 52 ; R. Longhi, *Pinacoteca*, Rome, 1928, I, No. 2, 79.

Berenson (*North Italian Painters*, 303) gave this picture to Stefano da Zevio, an attribution which was widely held till Venturi (*op. cit.*) returned to the old ascription to Pisanello. If this is correct it must be one of his earliest known paintings. Longhi (*op. cit.*) gives it to the Lombard, Cristoforo Moretti.

GENTILE DA FABRIANO

After 1370 Fabriano—Venice—Rome 1427.

37 Virgin and Child

Lent by the Municipal Museum, Pisa.

The Virgin is seated on a cushion, turned to the left, adoring the Child, who lies on her lap. Her halo is decorated with mock Arabic lettering. A curtain of brocade forms the background.

Tempera on wood. 22×16 in. (60×45 cm.).

From the Pia Casa di Misericordia, Pisa.

Exh. : Exhibition of Umbrian Art, Perugia, 1907.

Lit. : Colasante, *Gentile da Fabriano*, 1909, 60 (repr.) ; *Crowe & Cavalcaselle*, V, 208 ; Berenson, *Central Italian Painters*, 1909, 175 ; *Venturi*, VII, i, 164, 200 ; *Van Marle*, VIII, 22 ; Gnoli, *La Mostra di Perugia*, 1908, 101.

Repr. : *Souvenir*.

BELLINI (JACOPO)

1400 Venice—Verona—Padua—Ferrara—Venice 1470.

38 St. Jerome in Penitence

Lent by the Municipal Museum, Verona.

In a rocky landscape the saint is kneeling before a crucifix, beating his chest with a stone, with a volume of the penitential psalms before him. Beside him is his lion. Two basilisks, a wolf and cub, a monkey and several birds are scattered about the landscape. In the distance is a tall column, surmounted by a statue.

Tempera on wood. 37¾×25¼ in. (96×64 cm.).

Lit. : *Venturi*, VII, i, 322 ; L. Testi, *La Storia della Pittura Veneziana*, II, 286.

The attribution was first given by C. Ricci (*Jacopo Bellini e i suoi libri di Disegni*, 1908, I, 21), and is not accepted by Testi.

CRIVELLI (CARLO)

1430–35 Venice—Padua—Marches of Ancona 1495.

~~39~~ Deposition of Christ

Lent by Detroit Institute of Arts.

The dead Christ is supported in His tomb by the Virgin and St. John. To the left kneel two turbaned figures, St. Joseph of Arimathea and Nicodemus. Gold background with Christ's crown of thorns and nimbi embossed. Lunette shape.

Oil on wood. Lunette: 16½×45 in. (41.8×114.5 cm.).

Coll.: Probably Alex. Barker (*cf. Waagen*, II, 127); Earl of Dudley, sold, June 25, 1892, No. 59, bt. Agnew; Thomas Brocklebank; Duveen.

Exh.: Royal Academy Winter, 1871, No. 314; Burlington Fine Arts Club, 1912, No. 10.

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 91 n; Drey, *Carlo Crivelli*, 1927, 53, 124 (repr.).

Repr.: Burlington Fine Arts Club, *Early Venetian Pictures*, 1912, pl. ix.

BELLINI (JACOPO)

1400 Venice—Verona—Padua—Ferrara—Venice 1470.

XX ~~40~~ Madonna and Child

Lent by the Gallery of the Tadini Academy, Lovere.

The Virgin, half-length, standing full face, holds the Child, who is standing on a ledge raising his right hand in benediction. Dark background. The gold nimbus of the Virgin is decorated with Gothic letters. On the ledge an open book and a scroll, with the artist's name: *IACHOBUS BELLINVS.*

Tempera on canvas, transferred from wood, arched top. 35⅝× 22⅞ in. (98×58 cm.).

The picture was originally in the parlour of the Angeli convent, Murano. Acquired in Bergamo.

Lit.: *Morelli*, I, 267; Testi, *Storia della Pittura Veneziana*, 1915, II, 180–1 (repr.).; Crowe & Cavalcaselle, *North Italy*, I, 108; Frizzoni, *Emporium*, 1903, XVII, 346 (repr.).

The composition is closely connected with the picture by Gentile da Fabriano in the Jarves Collection, Yale University, U.S.A. (Sirén, *Catalogue*, 66). Transferred to canvas 1901.

Attributed to JACOPO BELLINI

1400 Venice—Verona—Padua—Ferrara—Venice 1470.

XX ~~41~~ The Rape of Deianira

Lent by Stephen Courtauld.

On the left is a bearded centaur Nessus, leaping out of a stream, holding the naked, fair-haired Deianira on his back. To the right, Hercules stands with drawn bow preparing to shoot the centaur.

Oil on wood. 16×14¾ in. (40.6×37.5 cm.).

Bought in Florence. With Agnew, 1926.

Lit.: L. Venturi, *Burlington Magazine*, 1926, I, 205 (repr.); G. M. Richter, *ibid.*, 1929, II, 128 (repr.).

Ascribed by Venturi to Jacopo Bellini, by Richter to Pisanello. The so-called Paris Master has also been suggested as the author of this picture.

SANO DI PIETRO

1406—Siena—1481.

X ~~42~~ The Virgin and Child with Saints

Lent by Christ Church, Oxford.

In the centre is the Virgin, on her left arm the Child, who kisses her cheek. Forming a semicircle round her, from left to right are SS. Catherine of Siena, Francis of Assisi, Ambrose, Jerome, John the Baptist and Bernardino of Siena. Background of gold stars on blue-green ground.

Tempera on canvas, transferred from wood. 16¾×21 in. (42.5×53.5 cm.).

Coll.: Hon. W. T. H. Fox-Strangways. Presented 1828 with his collection.

Exh.: Manchester Art Treasures, 1857, No. 11; Burlington Fine Arts Club, 1904, No. 26.

Lit.: Borenius, *Pictures in the Library of Christ Church*, No. 71 (repr., with bibliography); Gaillard, *Sano di Pietro*, 1923, 148 *n*, 202.

In 1833 catalogue of the collection attributed to Duccio. The blue background appears to be unique in Sano's work. Gaillard (*loc. cit.*) suggests this may be later than Sano.

FRANCESCO DI GIORGIO MARTINI

1439—Siena—1502.

43 The Annunciation

Lent by the Royal Academy of Fine Arts, Siena.

The Virgin is seated on a stepped throne placed in a portico with marble columns. She has taken her book from the reading desk and holds it in her left hand. The fair-haired angel advances from the left across an elaborate marble paved floor. Behind is a rocky precipice, trees, and a distant town.

Tempera on wood. 28¾×18½ in. (73×47 cm.).

Lit.: Berenson, *Central Italian Painters*, 1911, 170; McComb, *Art Studies*, 1924, II, 17 (repr.); *Venturi*, VII, I, 880.

NEROCCIO DI BARTOLOMMEO

1447—Siena—1500.

44 The Annunciation

Lent by Yale University, U.S.A.

Within a court paved with marble, the Virgin is seated on a marble throne, on the right, approached by the Angel who has just alighted, and holds a scroll inscribed: *AVE GRATIA PLENA*. Between them, a vase of lilies. Above, God the Father in a glory, from whom descends the Holy Spirit in the form of a dove. To the right, a loggia with a bed; to the left, a building sculptured in relief. Through the sculptured marble parapet in the background, a glimpse of landscape.

Tempera on wood, lunette shaped. 19¼×50⅝ in. (49×129.5 cm.).

Acquired with the James Jackson Jarves Collection, 1871.

Lit.: Osvald Siren, *A Descriptive Catalogue of Pictures in the Jarves Collection*, New Haven, 1916, 161, 162 (repr. with bibliography); Offner, *Italian Primitives at Yale University*, New Haven, 1927, 40–41 (repr.).

Repr.: *Souvenir*.

From its shape, probably the top of an altarpiece.

UMBRIAN SCHOOL (?)

45 The Annunciation

Lent by the Lady Ludlow.

The Virgin stands on the right, under a portico opening on a room, wearing a brocade robe decorated with unicorns, pomegranates, and the legend *AVE M*, among foliage. The reading desk before her has for base a cage of birds. Gabriel kneels on the left. The haloes of both carry legends. On the far column of the portico is a nude male figure of marble, with a shield (?) and spear. In the background, a double walled garden, containing fruit-trees, birds and rabbits; beyond, a hilly landscape with scenes from the story of Joachim and Anna. In the sky, the Almighty surrounded by Seraphims, from whom the Holy Spirit descends in the form of a dove.

Tempera (?) on wood, arched top. 39 × 24½ in. (99 × 62 cm.).

Coll.: William Ranken; Sir Julius Wernher.

Bought by W. Ranken in New York, and sold to Dowdeswell.

Exh.: Burlington Fine Arts Club, 1910, No. 16.

Lit.: Fry, *Monthly Review*, 1901, 86 (as by Jacopo Bellini); Berenson, *Rassegna d' Arte*, 1907, 133 (suggesting Girolamo di Giovanni da Camerino, or Giovanni Boccati); Fry, *Burlington Magazine*, 1910, 274 (perhaps by an unknown imitator of Jacopo Bellini).

Repr.: Burlington Fine Arts Club, *Pictures of the Umbrian School*, 1910, pl. viii.

ARCANGELO DI COLA DA CAMERINO

Active 1416 Citta da Castello—Florence—Rome—
Camerino 1429.

46 A Diptych. The Virgin and Child Enthroned, with Angels: The Crucifixion

Lent by Walter S. M. Burns.

Right wing: The Virgin is seated facing the spectator on a throne of mixed Gothic and early Renaissance character. The Child's left hand is raised to play with her veil. On each side are three angels, the two in the foreground holding vases of flowers. Left wing: At the foot of the cross kneels S. Mary Magdalene. To the left and right respectively stand the Virgin and S. John the Evangelist, each accompanied by a Holy Woman. Above, two angels, kneeling on clouds, hold aloft chalices. Signed on the back: *D CAMERINO ARCANGELVS PINSIT*.

Tempera on wood. Each wing, 12⅝ × 7⅜ in. (32 × 19 cm.).

Bought in Milan by Sir William Boxall, 1869; passed to his nephew, Rev. C. B. Longland. Purchased from Langton Douglas.

Exh.: Royal Academy Winter, 1880, Nos. 221 and 224.

Lit.: *Crowe & Cavalcaselle*, IV, 1911, 64; Venturi, *l'Arte*, 1910, 377 (repr.); *Van Marle*, VIII, 1927, 256 (repr.); Berenson, *Dedalo*, Aug. 1929, 133 (repr.).

GIROLAMO DI BENVENUTO

1470—Siena—1524.

47 Crucifixion

Lent by the Royal Museum in the Palazzo di Venezia, Rome.

In the centre is the crucified Christ, two angels with chalices receiving his blood. To the left, stands the Virgin, with St. Jerome kneeling in penitence at her feet. To the right is St. John, before him, kneeling, St. Francis. At the foot of the cross is St. Mary Magdalene.

Tempera on wood. 28¼ × 17¼ in. (72 × 44 cm.).

Formerly in the Corsini Gallery, Rome.

Lit.: Berenson, *Central Italian Painters*, 1909, 182.

Repr.: Hermanin, *Il Palazzo di Venezia*, 1925.

NINO PISANO

Active in Pisa and Florence mid. 14th Century—after 1371.

48 The Virgin Annunciate

Lent by the Municipal Museum, Pisa.

She is standing, with her head turned sharply to the left, and her right hand raised, as if in surprise. Her simple dress falls to her feet in long folds.

Wood. Height: 67 in. (168 cm.).

Lit.: D'Acchiardi, *l'Arte*, 1904, 359 (repr.); *Venturi*, IV, 522 (repr.).

Repr.: *Apollo*, 1927, V, 122.

The colour on the drapery is supposed to be original.

DADDI (BERNARDO)

Active 1312—Florence—1348.

49 The Legend of the Sacred Girdle

Lent by the Communal Gallery, Prato.

The legend is told in seven scenes. From left to right—(1) The Apostles standing round the empty sarcophagus of Mary, St. Thomas, on extreme right, holding girdle. (2) St. Thomas hands the girdle to an aged priest. (3) Michele Dogomari marries the daughter of the priest. (4) Her mother gives him the girdle as dowry. (5) Michele and his wife returning from the Holy Land in a sailing ship. (6) Michele sleeps with his head on the girdle, and two angels lift him from it. (7) Michele dying in Prato, leaves the girdle to Ubaldo, the provost of the parish.

Tempera on wood. 10¼×83 in. (26×209.5 cm.).

From the Oratory of S. Martin outside Serraglio gate, Prato. Transferred to the Bishops' Chapel, c. 1710.

Lit.: Bianchini, *Notizie istoriche intorno alla sacratissima Cintola*, Prato, 1722; *Van Marle*, III, 370 (repr.).

Repr.: Sirén, *Giotto and some of his Followers*, 1917, pl. 166B.

If this predella is by Daddi, it shows him completely under the influence of the Lorenzetti, and so may be dated c. 1336. Very close to predella with the legend of St. Stephen, in the Vatican Gallery.

DADDI (BERNARDO)

Active 1312—Florence—1348.

50 The Crucifixion with Saints

il 49 è la predella

Lent by Major Gambier Parry.

A polyptych of five arched panels. In the centre, Christ on the cross, at the foot of which kneels St. Mary Magdalen. On the left, the Virgin, supported by St. John; on the right, soldiers casting lots for Christ's raiment; behind, the Centurion Longinus, and other mounted men; above, angels, who catch the blood of Christ in vessels. In the side panels, full-length figures of saints, each with his name inscribed below, from left to right: SS. Lawrence and Andrew; SS. Bartholomew and George; SS. Peter and Paul; SS. James Major and Stephen. In trefoil panels within the arches, the four Evangelists and (centre) Christ blessing. Signed and dated at the foot: *ANNO DNI MCCCXLVIII BERNARDVS PINXIT ME QVEM FLORENTIE FINSIT.* On the back of the centre panels, The Virgin and Child adored by two angels on each side. On the back of the end panels, marbling.

Tempera on wood. 66×90 in. (167×228 cm.).

From the Church of S. Giorgio, Ruballa. Purchased in Italy by Thomas Gambier Parry in 1862, or earlier.

Exh.: Grafton Galleries, 1910-11, No. 21.

Lit.: *Crowe & Cavalcaselle,* II, 179; Fry, *Burlington Magazine,* II, 125; *Van Marle,* III, 390; Sirén, *Giotto and some of his Followers,* 1917, pl. 164 (repr.).

Repr.: *Catalogue of Exhibition of Old Masters, Grafton Galleries,* 1911, pl. xvii; *Souvenir.*

SIMONE MARTINI

1284 Siena—Naples (?)—Assisi—Avignon 1344.

XX **51 The Entombment** composition from diagonals –

Lent by the KAISER FRIEDRICH MUSEUM, BERLIN.

The Virgin embraces the dead Christ as he is laid in the sepulchre, which is placed in a garden. An apostle annoints his feet; other followers kiss his hands. Round the sepulchre men and women stand lamenting. The sky is lurid red towards the horizon.

Tempera on wood. 8¾×6 in. (22×15 cm.).

Coll.: E. Pacully, Paris, bought for the Museum, 1901.

For literature, etc., see note on No. 53.

Repr.: *Souvenir.*

SIMONE MARTINI

1284 Siena—Naples—Assisi—Avignon 1344.

XX **52 1 The Angel of the Annunciation**

Lent by the MUSÉE ROYAL, ANTWERP.

Kneeling with outspread wings, turned to the right, and holding a tall lily in his hands. Gold background with an embossed border.

Tempera on wood. 9½×6 in. (24×15 cm.).

2 Descent from the Cross

A group of wailing women receive the body of Christ as it is let down from the cross. A small figure of a bishop is kneeling in front. The frame is inscribed at the bottom: *SYMON.*

Tempera on wood. 10×6⅛ in. (25×15.5 cm.).

SIMONE MARTINI—*continued*

52 (*continued*).

~~3~~ The Crucifixion

A group of soldiers is seen on either side of the cross. Longinus is piercing Christ's side, the Magdalen embraces the foot of the cross, the Virgin is fainting on the left. Two angels are flying above. The frame is inscribed at the bottom : *PINXIT.*

Tempera on wood. $10 \times 6\frac{1}{8}$ in. (25×15.5 cm.).

~~4~~ The Virgin of the Annunciation

Seated in a Gothic throne, holding a book in her left hand, she draws back and bows her head at the appearance of the angel. The dove descends towards her from above. Gold background with an embossed border.

Wood. $9\frac{1}{2} \times 6$ in. (24×15 cm.).

Coll. : Van Ertborn (acquired in Dijon 1826). Bequeathed by him in 1840.

Exh. : Exhibition of Pictures of the School of Siena, London, 1904, No. 21.

For literature, etc., see note on No. 53.

SIMONE MARTINI

1284 Siena—Naples (?)—Assisi—Siena—Avignon 1344.

XX ~~53~~ The Road to Calvary

Lent by the Museum of the Louvre, Paris.

Christ bearing the cross surrounded by soldiers. Behind him, the Virgin and the Magdalen with upraised arms, and a large crowd issuing out of the gates of a walled city.

Tempera on wood. $9\frac{7}{8} \times 6\frac{1}{8}$ in. (25×15.5 cm.).

Coll. : M. L. Saint Denis.

Lit. : Gosche, *Simone Martini*, 1895, 85 ; Schubring, *Prussian Jahrbuch*, 1902, XXIII, 141 ; *Venturi*, V, 621 (repr. of No. 51, 4) ; Van Marle, *Simone Martini*, 1920, 173 ; *Van Marle*, II, 239 ; Hautecœur, *La Peinture au Musée du Louvre, Ecoles Italiennes*, XIII^{e}, XIV^{e}, XV^{e} siècles, 1926, I (repr. with bibliography).

Repr. : *Souvenir.*

This panel, with Nos. 51 and 52, belonged to a polyptych which was probably executed in Avignon. The donor may possibly have been Cardinal Jacopo Stefaneschi, Simone's patron in Avignon.

LIPPO MEMMI

Working 1317 San Gimignano—Siena—1356.

X ~~54~~ Virgin and Child

Lent by August Lederer, Vienna.

The Virgin, seen half-length, holds the Child on her left arm and leans her head against his. He holds a scroll in his left hand inscribed : *Ego sũ via veritatis et vita.* Gold background. Gothic arched frame.

Tempera on wood. 25×14¾ in. (63.5×37.5 cm.).

Coll. : Kaufmann, Berlin.

Exh. : Renaissance Exhibition, Vienna, 1925.

Lit. : Berenson, *Central Italian Painters,* 1897 (as Memmi) ; *Crowe & Cavalcaselle,* III, 80 (Ed. note as school of Memmi) ; Harck, *Archivio storico dell' Arte,* 1889, 206 ; *Van Marle,* II, 274n, 607 ; *Venturi,* V, 655 (repr., as follower of Memmi).

Compare the Virgin and Child in the Berlin Museum, No. 1067.

SIMONE MARTINI

1284 Siena—Naples ?—Assisi—Siena—Avignon 1344.

X ~~55~~ Christ and His Parents

Lent by the Trustees of the Liverpool Royal Institution and the Corporation of Liverpool.

On the left, the Virgin is seated, holding a book and extending her hand to greet the young Christ, who advances towards her from the right guided by Saint Joseph. In the spandrels of the semi-circular arch above the figures, two winged cherubs. Signed on the frame : *SYMON DE SENIS ME PINXIT, SVB. A.D.MCCCXLII.* Gold background.

Tempera on wood. 19×14 in. (48×35 cm.).

Coll. : Roscoe.

Exh. : Manchester, 1857, No. 37 ; Royal Academy Winter, 1881, No. 225 ; New Gallery, 1894, No. 79 ; Burlington Fine Arts Club, 1904, No. 18.

Lit. : *Waagen,* III, 232 ; *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 80 (repr. with bibliography) ; *Van Marle,* II, 237 (repr.).

SIMONE MARTINI

1284 Siena—Naples (?)—Assisi—Siena—Avignon 1344.

X 56 **The Virgin and Child**

Lent by the Royal Museum in the Palazzo Venezia, Rome.

The Virgin, seen half-length, stands turned slightly right, holding the Child on her left arm. In his hands a scroll inscribed: *Ego sum via veritas et amor eg[o] flos cāpi.* Inscribed at the bottom: *AVE GRATIA PLENA.*

Tempera on wood, arched top.

From Chieti, near Naples. Bought by E. Modigliani in Naples, 1903, and placed in the Borghese Gallery.

Lit.: E. Modigliani, *Emporium*, 1904, xx, 70 (repr.); *L'Arte*, vii, 1904, 309 (repr.); Berenson, *Central Italian Painters*, 1909, 202 (as Lippo Memmi); *Van Marle*, ii, 186 (repr.).

Repr.: *Souvenir.*

Probably painted while Simone was at Naples.

LORENZETTI (PIETRO)

Active in Siena and Florence 1305—1348.

XX 57 **The Birth of the Virgin**

Lent by the Museum of the Opera del Duomo, Siena.

A triptych. In the central and right hand part, St. Anne is lying on a bed in a large vaulted room. In the foreground two women bathe the newly-born Virgin, a third sits beside St. Anne's bed with a flabellum, and two others enter the room bearing more water and towels. In the left hand part, a boy is breaking the news to Joachim, who is seated with a companion in the temple, a Gothic cathedral. Signed, on the frame, below the central part: *PETRVS LAURENTII DESENIS ME PINXIT . A MCCCXLII.*

Tempera on wood. $74\frac{3}{8} \times 72\frac{3}{8}$ in. (189 × 184 cm.).

Lit.: *Van Marle*, ii, 365 (repr.); E. Cecchi, *Trecentisti Senesi*, 1928, 89, 141 (repr.).

Repr.: *Souvenir.*

SIMONE MARTINI

1284 Siena—Naples (?)—Assisi—Siena—Avignon 1344.

X 58 I **St. Nicholas and St. Mary Magdalene**

Lent by the Municipal Museum, Pisa.

They are seen half-length, turning to right, St. Nicholas with pastoral staff and book, St. Mary Magdalene with head and neck swathed in white linen, holding a jar of ointment in her left hand. Gold background.

Tempera on wood. $13\frac{3}{8} \times 17\frac{3}{4}$ in. (34 × 45 cm.).

SIMONE MARTINI—*continued.*

2 The Dead Christ with the Virgin and St. Mark.

Divided into three arched compartments, each containing a half-length figure. In the centre is the dead Christ, raised upright from the tomb, naked, with his arms crossed. To the left, is the Virgin holding her mantle, and looking away. To the right is St. Mark, with his Gospel book and his emblem, the lion, before him.

Tempera on wood. $13\frac{3}{8} \times 25\frac{1}{4}$ in. (34×64 cm.).

3 St. Agnes and St. Ambrose

They are seen half-length, before a gold background. St. Agnes, turning to the right, holds her emblem of the Lamb ; St. Ambrose, who is almost facing the spectator, holds his pastoral staff and book.

Tempera on wood. $13\frac{3}{8} \times 17\frac{3}{4}$ in. (34×45 cm.).

From the Convent of S. Caterina, Pisa.

Lit.: L. Dami, *Dedalo*, June 1922, 5 (repr.) ; *Van Marle*, II, 189 (repr.) ; Cecchi, *Trecentisti Senesi*, 1925, 131 (repr.).

Simone signed the contract for the large altarpiece, of which this is the central part of the predella, in 1320. The predella, and a panel of St. John Baptist are also in the Civic Museum, Pisa ; the rest of the altarpiece in its original position in S. Caterina.

MASTER OF THE CODEX OF S. GEORGE

Active mid. 14th Century, Siena and Avignon (?).

59 A Diptych : The Annunciation

Lent by ADOLPHE STOCLET, BRUSSELS.

Left wing, the angel, kneeling, his right arm outstretched, his left holding a stem of lilies. His robes are blue and crimson, his spread wings crimson. Right wing : the Virgin, standing, turned left, her left hand holding a book, her right at her breast. The Holy Spirit, in the form of a dove, above her head. Gold background. The frames of each wing are in one piece with the panel and have arched trefoil tops.

Tempera on wood. Each panel, including frame, $12\frac{1}{4} \times 8\frac{1}{2}$ in. (30.5×21 cm.).

Left wing: Formerly in Spain. Vicomte Bernard d'Hendecourt Coll., sold Sotheby's May 8, 1929, No. 102.

Exh.: (Right wing) Brussels, Italian Primitives, 1922.

Lit.: (Right wing) F. M. Perkins, *Rassegna d'Arte*, 1917, 45; A. Venturi, *l' Arte*, 1922, 164. (Both wings) F. M. Perkins, *Apollo Magazine*, 1927, 201 (repr.).

The two wings were re-united in 1929.

The painter has been given his name from having illustrated a codex of S. George in the Vatican Library.

LORENZETTI (AMBROGIO)

Active 1323 Siena—Florence—Siena 1348.

X X 60 The Virgin and Saints

Lent by the Royal Gallery of the Academy, Siena.

In the centre is the Virgin, seated on a raised throne, with the Child on her lap. On one side of her stands St. Catherine and on the other St. Dorothy, and at her feet kneel four sainted bishops. Behind her six angels melt into the gold background. The Virgin's throne and the floor are covered with richly patterned stuffs; in front of the throne is a vase of flowers.

Tempera on wood. $25\frac{3}{8} \times 17\frac{3}{4}$ in. (60×45 cm.).

Lit.: *Van Marle*, II, 395 (repr.); Berenson, *Central Italian Painters*, 186; E. Cecchi, *Trecentisti Senesi*, 1928, 104 (repr.).

Repr.: *Souvenir.*

GIOVANNI DI PAOLO

1403—Siena—1482.

X 61 A Miracle of Saint Clare

Lent by Henry Harris.

The mother of a child who had been killed by wolves appeals for aid to S. Clare, on whose intervention the wolves are destroyed and the child restored to life.

Tempera on wood. $15\frac{1}{4} \times 11\frac{3}{4}$ in. (38.5×29.5 cm.), including frame.

Coll.: Sir John Boileau.

Exh.: Manchester Art Treasures, 1857, No. 59.

Lit.: *Waagen*, III, 428 (as Sano di Petro); *Crowe & Cavalcaselle*, V, 173 (as Sano di Pietro).

Repr.: *Souvenir.*

LORENZETTI (AMBROGIO)

Active in Siena and Florence 1319—1348.

✓✗ 62 The Virgin and Child

Lent by Nobile Guido Cagnola, Milan.

She is seen half-length, half turned to right, and looks down at the Child, whom she carries on her left arm. She wears a richly-embroidered cloak; the Child is swaddled in a striped cloth.

Tempera on wood. 33¾ × 22 in. (86 × 56 cm.).

Coll.: Prof. Helbig, Rome.

Lit.: *Van Marle*, II, 381; Gielly, *Les Primitifs Siennois*, 1926, 118.

Repr.: Vasari's Lives (trans. G. de Vere), London, 1912, 14, I, 154.

NEROCCIO DI BARTOLOMMEO

1447—Siena—1500.

63 Two Scenes from the Life of S. Bernardino

Lent by the Town Hall, Siena.

(1) S. Bernardino preaching in the Campo, Siena. He is on a balcony in the centre. Important people are ranged in a decorated stand along the right side; the others are kneeling on the ground, the men divided from the women by a partition. To the left, above the women's heads is the Capella di Piazza. (2) The body of St. Bernardino being carried through the streets, casts a devil out of a woman. She is seen falling in a fit with the black little devil leaving her lips. To the right of S. Bernardino's bier are two kneeling Franciscans and four beggars.

Tempera on wood. Each, 15¾ × 30¾ in. (40 × 78 cm.).

Lit.: *Crowe & Cavalcaselle*, V, 156 (Ed. note: as Francesco di Giorgio).

Repr.: *Souvenir*.

SASSETTA (STEFANO DI GIOVANNI)

1392—Siena—1450.

✓✗ 64 The Journey of the Magi

in discesa - diagonale

Lent by F. Maitland Griggs, New York.

The cavalcade of the Magi descending a hill from right to left, in a wintry landscape. Some of them turn to look at the Star, which is in the right foreground. In the background are a pair of ostriches, and a flight of cranes. The Porta Romana is seen in the centre distance.

Tempera on wood. 9×12 in. (23×30.5 cm.).
Coll.: S. Rogers, May 3, 1856, No. 639 (as Pintorricchio); Davenport Bromley, sold June 12, 1863, No. 33 (as Gentile da Fabriano); Monckton Milnes (Lord Houghton); Marchioness of Crewe, 1912; Langton Douglas.
Lit.: Fry, *Burlington Magazine*, XXII, 131 (repr.); *Van Marle*, IX, 340 (repr.); H. Comstock, *International Studio*, Oct. 1927, 41 (repr.).
Repr.: *Souvenir*.
Part of the polyptych of which the main panel is at Asciano. According to Berenson one of Sassetta's earliest works, c. 1430.

LORENZO MONACO

c. 1370 Siena—Florence 1425 ?

65 The Presentation in the Temple

Lent by CAPTAIN E. G. SPENCER-CHURCHILL.

On the right, the Virgin hands the Infant Christ to Simeon, who receives the Child on a white cloth. Simeon stands on a terrace, in front of the Temple, attended by two acolytes. Behind the Virgin, to the left, St. Anne and Joseph, with another man and woman. In the background, trees, beyond a wall.
Tempera on wood. 13×15½ in. (33×39.5 cm.).
Lit.: *Catalogue of the Pictures at Northwick Park*, 1921, No. 48.
Repr.: Arundel Club Portfolio, 1913.
Formerly attributed to Giotto.

LORENZETTI (AMBROGIO)

Active 1323 Siena—Florence—Siena 1348.

66 Scenes from the Life of St. Nicholas of Bari

Lent by the ROYAL UFFIZI GALLERY, FLORENCE.

(i) The saint throwing gold in through the window to serve for a dowry for the three daughters of an impoverished gentleman. (ii) He is consecrated in the Cathedral of Myra. (iii) During a famine at Myra, S. Nicholas obtains corn from ships carrying it to the Emperor at Constantinople; and the corn is miraculously replenished. (iv) He cures a demoniac child.
Tempera on wood. (i) and (ii), 37¾×20⅝ in. (96×53 cm.) (iii) and (iv), 35½×20⅝ in. (90×53 cm.).
Formed part of the predella of an altarpiece in S. Procolo, Florence; then taken to the neighbouring Church of the Badia, 1810, in Florentine Academy. Taken to the Uffizi Gallery, 1919.
Lit.: *Van Marle*, II, 393 (repr.); *Venturi*, V, 701 (repr.).
Probably painted 1332–1334.

CECCARELLI (NADDO)

Active, mid. 14th Century, Siena.

67 The Virgin and Child

Lent by Sir Herbert Cook, Bart.

The Virgin, seen three-quarters length, is standing. The Child is seated on her left arm holding a bird in his right hand, and resting his left foot on her right hand. Gold background. Signed and dated at the bottom: *NADDVS CECCHARELLI DE SENIS ME PINSIT MCCCXLVII.* The frame is in one piece with the picture, and contains eight medallions with half-lengths of Saints, and eight roses with jewel set centres.

Tempera on wood. 22⅜×13½ in. (57×34 cm.).

Coll.: Deurer, Rome; L. Deurer, Mannheim; Donnadieu, c. 1865.

Exh.: Burlington Fine Arts Club, 1902, No. 19; and 1904, No. 23.

Lit.: *Catalogue of Paintings at Doughty House*, I, No. 4 (repr., with bibliography); *Van Marle*, II, 303 (with bibliography).

Repr.: Burlington Fine Arts Club, *Catalogue of Pictures of Siena*, 1904, pl. 20.

The only other signed work by the painter is in the Liechtenstein Coll., Vienna.

LORENZO MONACO

c. 1370 Siena (?)—Florence 1425 (?)

X X 68 A Legend of St. Benedict !!!

Lent by Viscount Rothermere. rocce verdi e foresta —

Below, St. Benedict in prayer in the cave among the rocks of Subiaco, since famous as *il sagro Speco*. Above, the hermit Romano lowering food to him in a basket, which communicates with a bell. To the right of Romano a cherub; in the background, a wood. Both figures wear the white Benedictine habit. Above the painting a shield bearing a star; below, the inscription: *ME DOCE.*

Tempera on wood. 14¼×10½ in. (36×26.7 cm.).

Purchased from Agnew, 1927.

LORENZO MONACO

c. 1370 Siena—Florence 1425 ?

69 The Virgin Enthroned with Angels

Lent by the Fitzwilliam Museum, Cambridge.

The Child is seated on the Virgin's left knee, his right hand raised in blessing. The two angels, with wings upraised, kneel on clouds, their arms folded on the arms of the throne. The back of the throne is formed by a Gothic niche, with figures of angels as finials.

Tempera on wood. 13×8½ in. (33×21.5 cm.).

Coll.: Charles Butler. Acquired by the Museum, 1893.

Lit.: *Van Marle*, IX, 118 (repr.); Earp, *Catalogue of Pictures in the Fitzwilliam Museum*, 1902, No. 555; Siren, *Rivista d'Arte*, 1905, III, 245 (repr.); Berenson, *Florentine Painters*, 1912, 152.

Repr.: *Principal Pictures of the Fitzwilliam Museum, Cambridge*, 1912, 112.

An early work.

LORENZO MONACO

c. 1370 Siena—Florence 1425 (?).

70 Two Predella Panels: (1) The Visitation; (2) The Adoration of the Magi

Lent by Major Gambier Parry.

(1) In the centre, the Virgin stands, tenderly raising S. Elizabeth from her knees. On the left, kneel two women and an elderly man; on the right, a woman, leaning against the doorpost of a house. In the background, a wood. (2) The Virgin and Child, seated on the right, in front of a marble building, with one of the Magi kneeling and S. Joseph standing. On the left, the two other Magi, both young men, kneeling; behind them, attendants and horses, and a rocky background.

Tempera on wood. 8×13 in. (20.5×33 cm.) each.

Coll.: Dennistoun, sold June 14, 1855, No. 9 (as Taddeo Gaddi); Davenport Bromley, sold June 12, 1863, Nos. 14 and 15 (as Giottino). Acquired by Thomas Gambier Parry in 1863.

Lit.: *Van Marle*, IX, 167 (the *Salutation*, repr.); Fry, *Burlington Magazine*, II, 117 (repr.); Sirén, *Lorenzo Monaco*, 1905, 57 (repr.); Berenson, *Florentine Painters*, 1912, 153.

Late work. Part of the same predella are a *Nativity*, formerly in the Kaufmann Collection, Berlin, and a *Flight into Egypt*, in the museum at Altenburg. Sirén (*op. cit.*) suggests they may have formed the predella to the *Annunciation* by Lorenzo Monaco, in the Academy, Florence.

VECCHIETTA (LORENZO DI PIETRO)

1412—Siena—1480.

~~71~~ St. Bernardino Preaching

Lent by the TRUSTEES OF THE LIVERPOOL ROYAL INSTITUTION AND THE CORPORATION OF LIVERPOOL.

The Saint, holding a tablet with the monogram *I.H.S.* surrounded by a glory, is in a high pulpit set against a column of a Renaissance church, which, with buildings right and left, fills the background. Trumpeters, standing in front of another column, blow a fanfare. In the foreground, the audience kneel or stand, the women on the left divided from the men on the right by a draped partition.

Canvas. 30×12 in. (76×30 cm.).

Coll.: Roscoe.

Exh.: Manchester, 1857, No. 72 (as Pesellino); Leeds, 1868, No. 23; Royal Academy Winter, 1881, No. 224; Burlington Fine Arts Club, 1904, No. 34 (as Vecchietta).

Lit.: Burlington Fine Arts Club, *Pictures of Siena*, 1905 (Ed. Langton Douglas. First attrib. to Vecchietta); *Catalogue of the Roscoe Coll.* (Walker Art Gallery), 1928, No. 132 (repr. with bibliography); *Crowe & Cavalcaselle*, v, 156n (as Francesco di Giorgio); Berenson, *Central Italian Painters*, 1897 (as Benvenuto di Giovanni ?) and 1911, 262 (as Vecchietta); Schubring, *Cassoni*, 1915, No. 455 (repr.).

Repr.: *Souvenir*.

An old identification of the Church as the Duomo at Florence, and of certain of the men as members of the Medici family, bears no relation to the facts.

"IL MAESTRO DEL BAMBINO VISPO"

Active Florence c. 1400.

~~72~~ The Virgin and Child enthroned with Angels

Lent by VISCOUNT ROTHERMERE.

The Virgin is seated on a throne of Gothic design. The Child, seated on her knee, holds a bird in his left hand, and turns to take into his right a lily from a vase held by an angel. On each side of the throne, four angels in adoration; at its foot, four angel musicians. Gold background.

Tempera on wood. 33×19 in. (84×48 cm.).

Coll.: Nemes, sold Amsterdam, November 13–14, 1928, No. 10.

Lit.: *Van Marle*, IX, 196.

The painter, a follower of Lorenzo Monaco, was nicknamed by Sirén, on account of the vivacity and vigorous movement of the Infant Christ in his work. The present painting may be compared in composition and character with a Virgin and Child enthroned with angels and saints in the Academy, Florence.

Attributed to SEMITECOLO (NICCOLÒ)

Active in Padua or Venice 1367–70.

73 The Crucifixion

Lent by Lord Muir-Mackenzie.

In the centre, Christ on the Cross, at the foot of which kneels S. Mary Magdalene. On the left, the swooning Virgin supported by the third Mary; behind them, other holy women. On the right, S. John the Evangelist wringing his hands, and the centurion Longinus, both looking up. Above, six angels fly round the Cross, three of them catching the blood from Christ's wounds in vessels.

Tempera on wood, arched top. 36¼×26¾ in. (92×68 cm.).

Coll.: William Graham.

Exh.: Burlington Fine Arts Club, 1912, No. 1.

Repr.: Burlington Fine Arts Club, *Early Venetian Pictures*, 1912, pl. i; *Souvenir*.

GIOVANNI DI PAOLO

1402—Siena—1482.

XX 74 Scene of Baptism

Lent by the Gallery of the Prince Primate of Hungary, Esztergom.

The Baptist, standing facing right, pours water drawn from a tub behind him out of a cup over the head of the nearest of three candidates for baptism who kneel before him. To the right is a crowd of eager disciples taking off their cloaks in preparation for the rite.

Tempera on wood. 12×12½ in. (31½×32½ cm.).

Lit.: *Van Marle*, IX, 430; Gerrevich, *Primas Album*, Budapest, 1928 (repr.).

FLORENTINE SCHOOL, Early XVth Century

75 The Story of St. Julitta and of her Son S. Cyriac

Lent by MAJOR GAMBIER PARRY.

Three predella panels: (1) Charged with being Christians, at the time of the persecution under Diocletian, the lady and her son are brought before the Governor of Seleucia. (2) The Governor, struck by the beauty of the boy, lifts him on to his lap; but when the Governor blasphemes the name of Christ, the child smacks his mouth. (3) The Governor stabs the child, who falls on the floor; on the left, the mother shown crucified.

Tempera on wood. Left panel, 12×18½ in. (30.5×47 cm.); centre, 10×11¼ in. (25.5×28.5 cm.); right panel, 12×19½ in. (30.5×49.5 cm.).

Side panels brought to England by Thomas Gambier Parry, c. 1850. The centre bought later in Florence.

Not previously exhibited.

CATARINO AND DONATO

Active in Venice in the second half of the 14th Century.

76 The Coronation of the Virgin

Lent by the QUERINI STAMPALIA GALLERY, VENICE.

In the centre are Christ and the Virgin enthroned, surrounded by angels. Christ carries a sceptre in his left hand, and places his right on the crowned head of the Virgin. Behind them is a gold embroidered cloth, held by three angels. Other angels, making music, are in the air above, and three kneel at the foot of the throne. At the bottom of the panel are two cartellini inscribed:

M̊CC̊CLXXII *DONATVS · ET CAT*
M̄XE AGVSTI *ARINV' PICXIT.*

Tempera on wood, with three lobed arched top. 48½×27¼ in. (123×69 cm.).

Lit.: L. Venturi, *Le Origini della Pittura Veneziana*, 1909, 32 (repr.); L. Testi, *Storia della Pittura Veneziana*, I, 238 (repr.).

Repr.: *Souvenir.*

LORENZO VENEZIANO

Active in Venice 1356–1379.

77 The Mystic Marriage of St. Catherine

Lent by the Royal Gallery of the Academy, Venice.

The Virgin is seated on a throne, the sun and moon at her feet, holding the Child on her lap, while He places the ring on St. Catherine's finger. The group is surround by angels. Gold background. Inscribed below: *MCCCLVIIII AL* (?) *XX. . . . FEVRANO FO FATA STA ANCONA P MAN DE LORĒCO PENTOR IN VENEXIA.*

Tempera on wood, arched top. 35½×22½ in. (92×58 cm.).

Coll.: Emelia Manin, Venice; Cernazai, Udine; Seminario, Udine.

Lit.: Testi, *Storia della Pittura Veneziana,* 1909, I, 216 (repr.).

GIOVANNI DI PAOLO

1402—Siena—1482.

78 Adoration of the Magi

Lent by Stefan von Auspitz, Vienna.

The Virgin is seated on the left at the entrance to the stable, the ox and the ass behind her. Two of the Magi kneel before her, the third embraces S. Joseph. Behind them, three horses with an attendant. In the background, a hill-side with a shepherd and his flock.

Tempera on wood. 10¼×9 in. (26×23 cm.).

At one time attributed to Giotto.

GALLERY II.

-83·87-86·90·92·91·96·98·99·110·118·119·122·123·126·127·128·12
133·132·134·

BENOZZO GOZZOLI

1420 Florence—Rome—Orvieto—Southern Tuscany—Pisa 1497.

~~79~~ St. Dominic resuscitating a Child

Lent by the Royal Brera Gallery, Milan.

The Saint, accompanied by a cardinal and some friars, brings back to life the little Napoleon who had been killed by a horse, while three women, seated round him, are making gestures of astonishment. The earlier incident of the rearing horse trampling on the child is represented on the left. In the background, to the right, a Gothic church, to the left, a Renaissance loggia.

Tempera on wood. 9¾×13¾ in. (25×35 cm.).

Executed in 1461 for the Confraternity of the Purification of the Virgin in Florence, and remained in the church of St. Mark till 1775. Acquired in 1900 from the sculptor Achille Alberti.

Lit.: Malaguzzi-Valeri, *Catalogo della R. Pinacateca di Brera*, 271 (repr. with bibliography); Cust & Horne, *Burlington Magazine*, VII, 377 (repr.); *Van Marle*, xi, 170 (repr.); Contaldi, *Benozzo Gozzoli*, 1928, 150 (repr.).

Part of the predella of the altarpiece in the National Gallery (London), No. 283. Painted in 1461 for the Confraternity of the Purification of the Virgin and of S. Zenobius, Florence. Other panels are No. 80, one representing S. Zenobius raising a Child, in the Kaiser Friedrich Museum, Berlin, and a third of the Purification of the Virgin, in the J. G. Johnson Coll. (see Berenson, *Catalogue*, I, 24-5).

BENOZZO GOZZOLI

1420 Florence—Rome—Orvieto—Southern Tuscany—
Pisa 1497.

X ~~80~~ The Death of Simon Magus

Lent by H.M. The King. From Buckingham Palace.

On the left the Emperor Nero, enthroned, attended by a pagan priest and a group of soldiers. Above, centre, Simon Magus in the air, supported by demons. On the right, in front of a crowd of spectators, S. Paul kneeling, and S. Peter, with upraised hand, commanding the demons to let go their hold. Centre foreground, the dead body of Simon.

Tempera on wood. 9½×14 in. (24×35·5 cm.).

Coll.: Warner Ottley; acquired by Prince Albert, 1846.

Exh.: Burlington Fine Arts Club, 1919, No. 17.

Lit.: Cust & Horne, *Burlington Magazine*, VII, 377 (repr.); Cust, *Pictures in the Royal Collections*, 1911, 19; *Van Marle*, XI, 170.

Repr.: Burlington Fine Arts Club, *Florentine Painting before 1500*, 1920, pl. 14.

See note on No. 80.

FRA ANGELICO (School of)

81 The Annunciation

Lent by Major Gambier Parry.

The Virgin is seated, on the right, beneath a portico, opening into a room with a bed. On the left, the angel kneels on clouds, a spray of lilies in his left hand. From the Almighty above, a dove descends. In the left background an arcade and a door opening on a group of trees in flower.

Tempera on wood. 21×14½ in. (53×37 cm.).

Painted for the Church of Pietrafitta, near Castellina, Chianti. Acquired by Thomas Gambier Parry in 1860.

Exh.: Burlington Fine Arts Club, 1909, No. 58 (ascribed to Benozzo Gozzoli, quoting an attribution by Berenson to Giovanni del Ponte).

Lit.: *Van Marle*, X, 199 (repr.).

Repr.: Arundel Club, 1909, as Tuscan School; *Souvenir.*

Originally hung at the back of the high altar at Pietrafitta. By the same hand as *A Judgment of Paris* on a *desco da parto* in the Bargello, Florence.

ANGELICO (FRA GIOVANNI DA FIESOLE)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—Orvieto—Rome 1455.

82 Virgin and Child

Lent by the Prepositura of St. Michele Arcangelo, Pontassieve, Florence.

The Virgin is seated on a throne facing the spectator with the child on her right arm. He puts his right arm round her neck. Below is an incomplete inscription apparently commemorating the donor: *TONIO DI LUCA E PIERO DI NICHOLAIO E SER PIER.*

Tempera on wood, pointed top. 52¾×23¼ in (134×59 cm.).

Lit.: Never previously published or exhibited.

FRA ANGELICO (called GIOVANNI DA FIESOLE)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—
Orvieto—Rome 1455.

X X ~~83~~ The Attempted Martyrdom of SS. Cosmas and Damian under the Proconsul Lysias ///

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

In the centre, the two saints, with their brothers Antimus, Leontius and Euprepius are bound to the stake, surrounded by flames which avoid them and attack their executioners. In the background, on the terrace of a palace, the proconsul stands, accompanied by councillors and servants.

Tempera on wood. 18×14 in. (46×36 cm.).

Coll.: Lombardi Baldi, Florence; William Graham, sold April 9th, 1886, No. 336, purchased for the Gallery.

Exh.: Royal Academy Winter, 1877, No. 159; Burlington Fine Arts Club, 1919, No. 18.

Lit.: *Vasari*, II, 508; *Crowe & Cavalcaselle*, IV, 81 (Edit. note); Langton Douglas, *Dublin Review*.

Repr.: *Klassiker der Kunst, Fra Angelico*, 1924, 147; Burlington Fine Arts Club, *Florentine Painting before* 1500, 1920, pl. xviii; *Souvenir*.

Said to be one of eight panels which formed the predella to the *Virgin and Child Enthroned with Saints and adored by SS. Cosmas and Damian*, painted for S. Marco, Florence, described by Vasari (*loc. cit.*). Three other panels are in the Alte Pinakothek, Munich; two in the Museum of S. Marco, Florence; one in the Louvre; one in the Keller Collection, New York. Other series dealing with the lives of SS. Cosmas and Damian exist, however, which makes the identification uncertain.

SASSETTA (STEFANO DI GIOVANNI)

1392—Siena—1450.

XX ~~84~~ A Miracle of the Holy Sacrament nell'interno di chiesa —

Lent by the TRUSTEES OF THE BOWES MUSEUM, BARNARD CASTLE.

On the right, a priest standing at the altar of a chapel, is administering the host to another priest, kneeling. The host bleeds; and the kneeling priest falls back dead, into the arms of a Dominican friar, while a devil carries away his soul. In the centre, four more friars ; and on the left a group of women kneeling, with men standing behind them.

Tempera on wood. 10×15 in. (25.5×38 cm.).

Exh. : Burlington Fine Arts Club, 1904, No. 25 ; National Gallery, London, 1920–27.

Lit. : Burlington Fine Arts Club, *Pictures of Siena*, 1905, pl. xxi (Ed. Langton Douglas. First attributed to Sassetta) ; *Crowe & Cavacaselle*, v, 169 (edit. note) ; Berenson, *Central Italian Painters*, 1897 (as Sano di Pietro), and 1911, 244 (as Sassetta) ; De Nicola, *Burlington Magazine*, xxiii, 208 (repr. with bibliography of sources) ; *Van Marle*, ix, 318, 320.

The building has been identified as one of the chapels under the hospital at Siena. One of five panels of the predella to a polyptych, painted for the chapel of the Arte della Lana at Siena, painted 1423–6. Other panels are at Budapest (25), in the Vatican (176), at Siena (166, 167). Eight figures of saints, which were in the pilasters, are also at Siena (168, 169).

MASOLINO DA PANICALE

1383 Panicale—Castiglione d'Olona—Empoli—Florence—
Hungary—Rome 1447.

XX 85 The Assumption of the Virgin

Lent by the National Museum, Naples. angeli come rondini

The Madonna is seated facing the spectator, dressed in a silvery mantle, her hands folded. Around her in a *mandorla* is a crowd of cherubs and a band of angels, bearing musical instruments and emblems. Two hold scrolls inscribed : *VIRTVTES*. Above is the Almighty. Gold background.

Tempera on wood. 56¼×30 in. (142×76 cm.).

S. Maria Maggiore, Rome. In the inventory of Farnese Palace, Rome, 1697 ; in Naples since 1760 ; Royal Palace, Capodimonte.

Lit. : *Vasari*, ii, 293 ; Schmarsow, *Masaccio Studien*, Kassel, 1895, iii, 74 ; Toesca, *Masolino* (Bergamo, 1908), 69 ; *Van Marle*, ix, 274 (repr.) ; Mesnil, *Masaccio*, 1927, 27.

Companion to No. 90. Vasari describes these pictures, attributing them to Masaccio. Schmarsow, who identified Vasari's description with the Naples pictures, retained this attribution ; but modern scholars are almost unanimous in ascribing them to Masolino.

UCCELLO (PAOLO)

1397—Florence—1475.

✓✗ 86 The Miracle of the Profaned Wafer ///

Lent by the ROYAL GALLERY, URBINO.

A predella, divided into six parts :—(i) A woman sells a holy wafer to a goldsmith. Over the fireplace are the arms of the Pucci family, of Florence. (ii) The goldsmith puts it on a fire, but to the horror of himself and his family, it exudes blood, which runs across the floor and under the front door, where it is seen by soldiers who are seeking for the lost wafer. They batter down the door. (iii) The wafer, placed in a pyx, is carried in triumph to an altar. (iv) The woman is about to be hanged and repents. (v) The goldsmith and family are burned at the stake. (vi) Two angels waiting to catch the soul of a dying man while two devils attempt to drag away the bier.

Tempera on canvas. 16½×138⅛ in. (42×351 cm.).

From Sta. Agatha, Urbino, where it served as predella to a picture by Justus of Ghent. College of R. P. Scolopi.

Lit. : *Crowe & Cavalcaselle*, IV, 120 ; E. Calzini, *Urbino e i suoi monumenti*, 1897, 143 ; *Van Marle*, X, 240 (repr.).

Repr. : *Souvenir*.

Probably predella to a lost altarpiece painted by Uccello for the Confraternity of Corpus Domini in 1468.

FRA ANGELICO (GIOVANNI DA FIESOLE, called)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—
Orvieto—Rome 1455.

XX 87 Virgin and Child with Angels ///

Lent by H.M. THE KING (from Buckingham Palace).

The Virgin is seated, holding the child on her left arm, and a lily in her right hand. On each side stands an angel, seen in profile, holding a pot of flowers. Above a dossal of flowered gold brocade, the Holy Ghost in the form of a dove. Gold background.

Tempera on wood. 34×19½ in. (86.3×49.5 cm.).

Coll. : Metzger of Florence. Acquired by Prince Albert, 1845.

Lit. : Van Marle, X, 144 (as mentioned by Marchese, *Memorie*, etc., I, 1854, 185) ; Cust, *The Royal Collection of Paintings*, I, 1905.

Repr. : *Souvenir*.

LIPPI (FRA FILIPPO)

1406 ? Florence—Prato—Spoleto 1467.

X 88 The Annunciation - Grande -

Lent by the Royal Gallery in the Palazzo di Venezia, Rome.

The Virgin stands in the centre of her room, facing the spectator, and, with downcast eyes, receives the lily from the Archangel kneeling to the left. To the right, behind a little parapet kneel two donors, and beyond them we see an open door with two maids on a narrow stair. At the back of the room is an open arch, through which we see her garden and the hills beyond.

Tempera on wood. 63×78 in. (157×183 cm.).

Early in the 19th century was bought from a Florentine art dealer by a gentleman for his private chapel at *ai Cedri*, near Florence. Remained there till 1885. Coll.: H. Hertz, Rome.

Exh.: Castel Sant' Angelo, Rome, 1912.

Lit.: Berenson, *Florentine Painters*, 131; *Van Marle*, XI, 421, Fig. 256; J. P. Richter, *La Collezione Hertz*, 1928, 34, pl. xxiii.

Repr.: *Souvenir*.

Vasari (II, 625) mentions an Annunciation with the portrait of the donor, Jacopo Bellucci, which Fra Filippo painted for S. Jacopo, Pistoia. It is said by Milanesi to have disappeared. As the appearance of a donor's portrait in an Annunciation is extremely rare, it is possible that Vasari was referring to the Hertz picture, though its history differs in places from the history of the Pistoja picture given by Milanesi.

FRA ANGELICO (GIOVANNI DA FIESOLE called)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—
Orvieto—Rome 1455.

XX 89 Virgin and Child with Saints

Lent by the Royal Gallery, Parma.

The Virgin, seated on the ground, holds the Child on her knee. Below her on a small scale are the kneeling figures of St. John the Baptist, St. Dominic, St. Francis and St. Paul. On the frame are fourteen cherubims. Gold ground and background.

Tempera on wood, arched top. 40×22 in. (101×56 cm.)

Bought in Florence in 1786 by Ferdinando de Bourbon of Parma. Acquired in 1842 from Dr. Campanini as by Gozzoli.

Lit.: *Crowe & Cavalcaselle*, IV, 93 n.; Langton Douglas, *Fra Angelico*, 1900, 197; *Van Marle*, X, 58 (repr.).

MASOLINO DA PANICALE

1383 Panicale—Castiglione d'Olona—Empoli—Florence—Hungary—Rome 1447.

XX 90 The Foundation of S. Maria Maggiore

Lent by the Royal Gallery, Naples.

The site of Sta. Maria Maggiore, Rome, was indicated by a miraculous fall of snow. In the left foreground, the Pope is tracing in the snow the ground plan of the new basilica. Around stand a crowd of prelates and laymen, one of whom, in the background, raises his eyes and sees Christ and the Madonna in a circle above the heavy snow cloud. Other clouds stretch away to the distant hills. Gold sky.

Tempera on wood. 56¾×30 in. (144×76 cm.).

For history, etc., see No. 85.

Repr.: *Souvenir.*

Vasari says that the Pope is Martin V. "done to the life," and the Emperor opposite him Sigismund II. The picture was much praised by Michelangelo.

CASTAGNO (ANDREA DAL)

c. 1410 Castagno—Florence 1457.

XXX ~~91~~ The Resurrection ///

Lent by Sir Joseph Duveen.

In the centre, Christ rising from the tomb, which is in the form of an inlaid marble sarcophagus. On each side, two sleeping soldiers, with S.P.Q.R. on their shields. Setting of rocky landscape and distant hills.

Tempera (?) on wood. 11¼×13¼ in. (28.5×33.7 cm.).

From a private collection in Germany.

Lit.: Venturi, *l'Arte*, 1926, 101 (repr.); *Pantheon*, III, 192 (repr.).

Repr.: *Souvenir.*

Panel from a predella, of which No. 96, and a Crucifixion in the National Gallery, London (No. 1138), also probably formed part.

FRA ANGELICO (GIOVANNI DA FIESOLE called)

1387 Vicchio di Mugello—Fiesole—Florence—Cortona—Orvieto—Rome 1455.

XX ~~92~~ The Virgin and Child !!! rilievo —

Lent by the Rijksmuseum, Amsterdam.

The Virgin is on a low-cushioned seat against a gold brocade curtain. In her right hand she holds a lily. On her left arm is seated the Child, naked save for a loin cloth, who puts his right arm round her neck.

Tempera on wood, arched top. 29¼×20½ in. (74×52 cm.).

Coll.: Von Quandt, Dresden, sold 1869; Grossherzogliche Sammlung, Augusteum, Oldenburg. Presented to the Rijksmuseum by the Rembrandt Society 1923.

Exh.: 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 156.

Lit.: *Catalogue Oldenburg*, 1890, No. 7; Bode, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg*, 1888, 9; G. F. Hartlaub, *Die Grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg*, 1912, 11 (repr.); Venturi, *Studi dal Vero*, 1927, 12 (repr.).

Repr.: *Klassiker der Kunst, Fra Angelico*, 1924, 102.

LIPPI (FRA FILIPPO)

1406–9 Florence—Padua—Florence—Prato—Spoleto 1469.

93 Adoration of the Magi

Lent by Sir Herbert Cook, Bart.

The Virgin and Child, with S. Joseph, are in the right foreground, by a stable at the angle of a large ruined building on a mountain side. The Magi and their attendants are kneeling on the left, their retinue extending through an archway in the background. On a terrace, to the right, spectators stand in wonder; among the ruins is a group of five naked boys, perhaps beggars. On the stable roof, a peacock and two other birds.

Tempera on wood. Circular, 54 in. (137 cm.) diam.

From the Guicciardini Palace, Florence. Coll.: W. Coningham, sold London, June 9, 1849, either No. 38 (as Filippino Lippi) or No. 34 (as Fra Filippo); W. Fuller Maitland; A. Barker, sold June 6, 1874, No. 42 (as Filippino Lippi).

Exh.: Royal Academy Winter, 1875, No. 184; Grafton Galleries, 1909–10, No. 68, Burlington Fine Arts Club, 1919, No. 26.

Lit: *Waagen*, II, 125: III, 3; *Morelli*, I, 79 n; *Catalogue of the Paintings at Doughty House*, 1913, I, No. 16 (repr. with bibliography); *Van Marle*, X, 402.

Repr.: Arundel Club Portfolio, 1904; *Souvenir*.

Circa 1430. Among the earliest known works of the painter. One of the first known examples of the use of a circular panel for a devotional picture.

PESELLINO (FRANCESCO PESELLO)

1422—Florence—1457.

XX 94 The Story of Griselda

Lent by the Gallery of the Carrara Academy (Morelli Collection), Bergamo.

The story is taken from Boccaccio's *Decameron* (Day x, novel 10). On the left is the Marquis of Saluzzo setting out from his palace with a cavalcade ; in the middle he is on his white horse raising his hand in admiration of the country girl Griselda, who carries a jar on her head. To the left is the marriage of the Marquis and Griselda, who stands naked, the Marquis having made her put off all her peasant's clothes before putting on her robes of state.

Tempera on wood. 16⅞×43 in. (43×110 cm.).

Bought by Morelli from the Palazzo Gherardi, Florence.

Lit. : *Morelli*, I, 257 ; W. Weisbach, *Francesco Pesellino*, 1901, 126 (repr.) ; Schubring, *Cassoni*, 1915, No. 269 ; *Van Marle*, x, 520 (repr.).

Morelli (*loc. cit.*) believed this to be entirely from Pesellino's hand. He was followed by Berenson (*Florentine Painters*, 1909, 162), though this must not be taken to represent Mr. Berenson's present opinion. Schubring, Venturi, Weisbach and Van Marle believe it to be a school work.

One of the end panels of the cassone, of which this was the main panel, is also in the Carrara Gallery, Bergamo.

BENOZZO GOZZOLI

1420 Florence—Rome—Orvieto—Southern Tuscany—Pisa 1497.

95 The Marriage of St. Catherine.

Lent by the Municipal Gallery, Terni.

In the centre is the Virgin enthroned with the Child on her lap. He raises his right hand in blessing and with his left places the ring on the finger of St. Catherine, who kneels to the left. On the right kneels St. Lucy, and above her, stands St. Francis. To the left of the throne stands St. Bartholomew. Above, two archangels hold up a richly brocaded cloth as background to the scene. In the apex of the arch God the Father, and the Holy Spirit. Signed on the step of the throne : *OPUS BENOTII DE FLORENTIA MCCCCLXVI.* Inscribed on the base of the original frame : *AVE REGINA CELI LETARE ALLELVIA QVIA QVEM ERVIT DEVM PORTARE ALLELVIA HORA PRO NOBIS DEVM ALLELVIA.*

Tempera on wood, including frame. 38½×20 in. (95×50 cm.).

According to Crowe & Cavalcaselle originally in the Rustici Chapel, S. Francesco, Terni. Christofani (*infra*) says it was in the church of Marna d'Oro. Contaldi (*loc. cit.*), in that of S. Maria dell' Oro, near Terni.

Exh.: Exhibition of Ancient Umbrian Art, Perugia, 1907.

Lit.: *Crowe & Cavalcaselle,* IV, 354n; Christofani, *L'Arte,* 1907, 297 (repr.); *Van Marle,* XI, 184 (repr.); Contaldi, *Benozzo Gozzoli,* 1928, 176 (repr.).

CASTAGNO (ANDREA DAL)

c. 1410 Castagno—Florence 1457.

X X ~~96~~ The Last Supper //

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

In a dark raftered room, Christ and His disciples sit at a long narrow table set for supper. Christ, with the Apostle John, occupies the middle of the table on the farther side.

Tempera on chestnut. 11¾×13¼ in. (30×33.5 cm.).

Coll.: Sir W. Fettes Douglas, P.R.S.A. Purchased for the Gallery (as School of Castagno), 1918.

Identity in size and technique with panels in the National Gallery, London (No. 1138, Crucifixion), and in the collection of Sir Joseph Duveen (here exhibited No. 91), suggest that they formed part of the same predella.

PESELLINO (FRANCESCO DI STEFANO)

1422—Florence—1457.

X ~~97~~ The Triumph of David and Saul

Lent by A. THOMAS LOYD.

The triumphal progress of Saul and David from Gath to Jerusalem. In the left centre is the car of David, upon which he stands holding the head of Goliath in his hand; in front of David's car is another, on which four Philistine captives are seated, apparently attached to the car of King Saul. In the procession are mounted warriors and men on foot, with various animals. On the right side are the bride and bridegroom of the Pazzi family, for whom this and the companion panel were painted.

Tempera on wood. 17×70 in. (43×178 cm.).

For history, etc., see note to No. 108.

Companion picture to No. 108.

LIPPI (FRA FILIPPO)

1406–9 Florence—Padua—Florence—Prato—Spoleto 1469

98 SS. Joseph and Michael

Lent by Sir Herbert Cook, Bart.

They are kneeling on flower-covered grass within a walled enclosure, S. Joseph turned right, supported on his staff, S. Michael turned left, holding a sword and resting on his shield, which carries a red cross on a white ground.

Tempera on wood. Each panel, 32×11¾ in. (81×30 cm.).

Wings of a triptych painted for Giovanni de' Medici, mentioned in letters to him from Fra Filippo and Francesco Cantasanti of 1457. Presented by Giovanni to Alfonso I. of Aragon before May 27, 1458. Purchased by Sir Francis Cook from the Condesa Pacheco, Madrid, 1871.

Exh.: Burlington Fine Arts Club, 1902 (No. 16) and 1919 (No. 15); Grafton Galleries, 1909–10, No. 69.

Lit.: *Catalogue of the Pictures at Doughty House*, 1913, I, No. 17 (repr. with bibliography).

The letter from Fra Filippo, referred to above, contains a sketch of the whole triptych of which these were the wings. The central panel, now lost, represented the Virgin adoring the Child, who is carried by two angels.

BALDOVINETTI (ALESSO)

1427—Florence—1499.

99 Virgin and Child

Lent by the Museum of the Louvre, Paris.

The Virgin is seated behind a parapet, her hands folded, adoring the infant Christ, who sits on the parapet and looks up at his swaddling band which he is unwinding. Behind is an extensive landscape, to the left a hill, to the right a river winding over the plain.

Tempera (?) on canvas. 50×30 in. (104×76 cm.).

Colls.: Duchatel; Duc de la Tremouille; Haro. Bought by Louvre 1898, with the help of the Amis du Louvre.

Lit.: Delaborde, *Gazette des Beaux-Arts*, 1862, I, 9; *Crowe & Cavalcaselle*, IV, 213; A. Renan, *Chronique des Arts*, Mar. 5, 1898; Berenson, *Gazette des Beaux-Arts*, 1898, II, 39, and 1900, II, 81 Guiffrey, *l'Arte*, 1898, 47; Frizzoni, *ibid.*, 1906, 402; *Venturi*, VII, i, 550 ; Fry, *Burlington Magazine*, XVIII, 312, and XXVIII, 311 ; Berenson, *Study and Criticism*, II, 29 (repr.) ; *Van Marle*, XI, 264 (repr.) ; Hautecœur, *La Peinture au Musée du Louvre* (Écoles Italiennes XIII^{e}–XV^{e} s.), pl. 35.

Repr. : *Souvenir*.

The attribution to Baldovinetti was first made by Cavalcaselle, and replaced one to Piero della Francesca.

BONFIGLI (BENEDETTO)

1420 ? Perugia—Rome—Perugia 1496.

100 and 106 **Angels**

Lent by the ROYAL GALLERY OF PERUGIA.

Two panels, each containing two angels carrying baskets of roses, and wearing rose wreaths. Gold brocaded background.

Tempera on wood. 43¾ × 19 in. (111 × 48 cm.).

From S. Francesco, Perugia.

Lit. : *Crowe & Cavalcaselle*, V, 254 ; Berenson, *Central Italian Painters*, 1909, 154.

BENOZZO GOZZOLI

1420 Florence—Rome—Orvieto—Southern Tuscany—Pisa 1497.

101 **The Virgin and Child with St. Anne**

Lent by the MUNICIPAL MUSEUM, PISA.

St. Anne is seated in the centre, with the Virgin holding the Child on her knee. Below them, on a much smaller scale, is a nun and two young ladies, kneeling in adoration. The background is a curtain of flowered brocade. In the pediment of the frame is God the Father, sending forth the dove.

Tempera on canvas, including frame. 56½ × 30 in. (143 × 89 cm.).

Lit. : *Crowe & Cavalcaselle*, IV, 360 ; *Van Marle*, XI, 206 (repr.) ; Contaldi, *Benozzo Gozzoli*, 1928, 220 (repr. as doubtful attribution). The provenance of this picture is uncertain. Some early catalogues say it came from the convent of S. Domenico, others that of S. Marta ; Van Marle (*loc. cit.*) from that of SS. Domenico e Marta ; Contaldi from that of S. Anna.

PESELLINO (FRANCESCO DI STEFANO)

1422—Florence—1457.

102 and 103 Scenes from the Life of Saint Sylvester

Lent by PRINCE DORIA-PAMPHILI-LANDI, ROME.

(1) On the left, the prefect Tarquinius tells S. Sylvester he must be put in prison if he will not sacrifice to idols; and Sylvester foretells the prefect's death. In the middle, Tarquinius is being choked by a fish bone in his throat, Sylvester watching him from his prison window. On the left, Sylvester is being set at liberty. (2) S. Sylvester, in the presence of the Emperor, restores to life two magicians who have been killed by a dragon; and, on the right, the beast allows the saint to seal its mouth.

Tempera on wood. 11½× in. (29× cm.) each.

Lit.: W. Weisbach, *Francesco Pesellino,* 1901, 43 (repr.); F. M. Perkins, *l'Arte,* 1916, 70 (repr.); R. Henniker Heaton, *Burlington Magazine,* XLIX, 155 (repr.).

S. Sylvester, Pope 314–35. The legend as depicted here is from the *Legenda Aurea.* With No. 104 formed the predella to a lost or unidentified altarpiece.

PESELLINO (FRANCESCO DI STEFANO)

1422—Florence—1457.

104 A Miracle of St. Sylvester

Lent by the WORCESTER MUSEUM, MASS.

St. Sylvester, in the presence of the Emperor Constantine, resuscitates a bull which had been killed by the arts of a Jewish magician.

Tempera on wood. 11¼×30¼ in. (29×77 cm.).

Coll.: Lord Northesk, sold Sotheby's, 1915: Langton Douglas.

Lit.: F.M. Perkins, *l'Arte,* 1916, 20 (repr.); *Van Marle,* X, 483; *Bulletin of the Worcester Art Museum,* April, 1926, XVII, 1.

See note on Nos. 102 and 103.

JACOBELLO DI BONOMO

Active in Venice in the second half of the 14th Century.

105 The Virgin and Saints: Polyptych

Lent by the MUNICIPALITY OF S. ARCANGELO DI ROMAGNA.

In the centre is the Virgin and Child; to the left, in niches, are St. John Baptist, St. Michael Archangel and St. Peter; to the right, St. Paul, St. Catherine and St. Francis. In the centre of the row above, is Christ on the Cross, between the Virgin and St. John, and in the two small panels St. Mary Magdalene and St. Elisabeth. On the sides, at a somewhat lower level, are half-lengths of Saints Anthony of Padua, Clare, Lucy, Ursula, Agnes and Louis. All the figures are on a gold background, and set in a contemporary gold frame. Signed on base of Virgin's throne: *MCCCLXXXV IACHOBELVS. D. BONOMO VENETVS PINXIT HOC OPVS.*

Tempera on wood, including frame. 100⅜×97¼ in. (255×247 cm.).

From the Church of the Minorite Convent, Sant' Arcangelo. Taken by the Commune after the suppression of the orders.

Lit.: Paoletti, *Rassegna d'Arte,* III, 1903, 65 (repr.); L. Testi, *Storia della Pittura Veneziana,* I, 322 (repr.); *Venturi,* V, 934.

Repr.: *Souvenir.*

MASOLINO DA PANICALE

1383 Panicale—Castiglione d' Olona—Empoli—Florence—
Hungary—Rome 1447.

XX ~~107~~ Virgin and Child

Lent by the KUNSTHALLE, BREMEN.

The Virgin is seated on a cushion, her long robe falling in graceful folds. The Child, standing on her left knee, puts his left foot into her hand and throws his arms round her neck. Gold background. At the top of the original frame, the head of Christ; at the bottom the inscription: *O QVANTA MISERICORDIA E IN DIO A* 1423. At the foot of the frame pilasters, coats of arms.

Wood. 38×19½ in. (50×97 cm.).

Lit.: Schmarsow, *Masaccio Studien,* I, 65; Berenson, *Study and Criticism,* II, 1914, 77 (repr.); *Van Marle,* IX, 260 (repr.); Mesnil, *Masaccio,* 42 (repr.).

Repr.: *Souvenir.*

Schmarsow attributes this picture to Masaccio. The name of Masolino was first suggested by Berenson.

PESELLINO (FRANCESCO DI STEFANO)

1422 Florence—Pistoia—Florence 1457.

XX ~~108~~ The Story of David and Goliath

Lent by A. THOMAS LOYD.

Contains five episodes from the early life of David:—(1) David keeping watch over his flocks; (2) David choosing pebbles for his sling from the brook; (3) King Saul watching attendants putting the armour on David; (4) Battle between Israelites and Philistines; (5) Encounter between David and Goliath.

Tempera on wood. 17×70 in. (43×178 cm.).

Palazzo Pazzi, Florence; Palazzo Torrigiani, Florence; purchased by Lord Wantage from Agnew, 1896.

Exh.: Royal Academy Winter, 1902.

Lit.: *Venturi*, VII, I (repr.); *Crowe & Cavalcaselle*, IV, 196–7, 203 (edit. note), 350; *Morelli*, I, 257; *Wantage Coll. of Pictures*, 1905, No. 180; Berenson, *Florentine Painters*, 1912, 163; Weisbach, *Francesco Pesellino*, 1901, 84, and *Trionfi*, 1919, 78 (repr.); Schubring, *Cassoni*, 1915, Nos. 264–5.

Companion picture to No. 97.

BOCCATI (GIOVANNI)

1435 (?) Camerino—Umbria 1460 (?).

109 The Madonna dell' Orchestra

Lent by the ROYAL GALLERY, PERUGIA.

In the centre the Virgin is seated on a throne under a sculptured baldaquin, with the Child on her lap. An orchestra of angels stand on the parapet surrounding the throne. In front are four baby angels, one playing a portable organ, another a zither, and two picking flowers.

Tempera on wood. 51×37 in. (129.5×94 cm.).

From the Confraternity of SS. Sacramento in S. Simone del Carmine.

Lit.: *Venturi*, VII, i, 518 (repr.).

Repr.: *Souvenir*.

DOMENICO DI BARTOLO

Active c. 1400—Siena—1449 ?

XX 110 Virgin and Child with Angels

Lent by the MUNICIPAL MUSEUM, PISA.

The Virgin is seated in the centre with the Child in her lap. On each side is an angel playing a musical instrument. Above her head is the dove, and, before her, on a step, a large glass bowl containing three long sprays of wild rose.

Tempera on wood. 51¼×28¾ in. (130×73 cm.).

From the Conservatorio of S. Anna, Pisa.

Lit.: Supino, *Archivio Storico dell' Arte*, 1894, 240 (repr. as Benozzo Gozzoli); *Van Marle*, XI, 299 (as Master of the Castello Nativity. Repr.).

Formerly attributed to Benozzo Gozzoli.

Attributed to FRA CARNEVALE (BARTOLOMMEO CORRADINI)

Active in Urbino 1451–1484.

111 The Presentation in the Temple

Lent by Prince Barberini, Rome.

Outside the great arched entrance of the Temple is a group of six women and two youths clad in cloaks or long dresses. They move slowly to the left headed by the Virgin, who approaches the Temple steps. To the left are three almost naked beggars and a dog. Inside the Temple, which is shown as a well-lit colonnaded basilica, are groups of dandies. On the elaborate façade are carved reliefs of pagan and Christian subjects and, above the architrave, statues of the archangel and Virgin Annunciate.

Tempera on wood. $57\frac{1}{2} \times 38\frac{5}{8}$ in. (146×98 cm.).

For literature, etc., see note to No. 114.

Companion picture to No. 114.

GIOVANNI DI PAOLO

1402—Siena—1482.

112 The Last Judgment

Lent by the Royal Gallery of the Academy, Siena.

In the centre is Christ in a glory. The Virgin and six apostles are in the sky to the left, St. John and six other apostles to the right. Beneath Him sits again the Virgin, and in front of her souls rise from their graves. Some are conducted by angels to paradise on the left, where happy souls are embracing each other and enjoying the flowers and orange-trees ; others are being dragged off by devils to hell, where we see them undergoing most of the punishments described by Dante in the *Inferno.*

Tempera on wood. $17\frac{3}{8} \times 100$ in. (44×256 cm.).

From S. Domenico, Siena.

Lit. : *Van Marle,* ix, 418 (repr.).

Repr. : *Souvenir.*

The composition is obviously based on Fra Angelico's version of the subject in S. Marco, Florence. Predella of a picture painted for the altar of the Guelfi family in S. Domenico, Siena. It comprised also pictures of the Creation and the Flood, now lost.

MELOZZO DA FORLI

1438 Forlì—Urbino—Rome—Loreto 1494.

113 The Angel of the Annunciation

Lent by the Royal Uffizi Gallery, Florence.

The Angel is full length, running to the right, bearing the lily in his left hand. He wears a long white shirt, wound round the waist, with long bands which fly curling out behind him. On the back is a half-figure of St. Benedict.

Tempera on wood. 46×24 in. (118×69 cm.).

Lit.: *Venturi*, VII, ii, 62; Berenson, *Central Italian Painters*, 1909, 201.

Repr.: *Souvenir.*

Attributed to FRA CARNEVALE (BARTOLOMMEO CORRADINI)

Active in Urbino 1451–1484.

114 The Birth of the Virgin

Lent by Prince Barberini, Rome.

In front of an elaborate renaissance building are eight women, one of whom leads a child, while two perhaps represent the Virgin and Elizabeth enacting the Visitation. Behind them, through a large arch, we see the infant Virgin receiving her first bath, and at the back of the room St. Anne in bed surrounded by attendants. To the left, in the portico of the house, are youths who have been out hunting. The first storey is decorated with bas-reliefs from classical mythology.

Tempera on wood. 57½×38⅝ in. (146×98 cm.).

Lit.: A. Venturi, *Archivio Storico dell' Arte*, 1893, 416 (repr.); *Crowe & Cavalcaselle*, v. 29 (Ed. note); *Van Marle*, XI, 106 (repr. with bibliography).

Companion picture to No. 111. These panels were originally labelled Botticelli. Crowe & Cavalcaselle recorded them as by Marco Zoppo (*North Italy*, II, 53 n); Burckhardt (*Cicerone*) as Ferrarese. Venturi first gave the attribution (*loc. cit.*) to Fra Carnevale on the strength of a passage in Lazzari's *Delle Chiese di Urbino*, 1801, which states that a picture in S. Maria della Bella at Urbino, given to Fra Carnevale by Vasari (IV, 147 sq.), represented the Nativity of the Virgin. Venturi now (*Storia*, VII, ii, 108) gives them to an unknown follower of Piero della Francesca. Venturi's original attribution was opposed by Frizzoni (*Archivio Storico dell' Arte*, 1895, 400), who believed that Lazzari was referring to another picture. The entry in Lazzari is inconclusive; and the fact that he makes no mention of the companion picture (No. 111) is reason for questioning his authority.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

X ~~115~~ The Virgin and Child

Lent by the firm of JULIUS BÖHLER, MUNICH.

The Virgin is seen half-length, standing, turned slightly to the right. The Child, with one foot on a cushion, leans against her, his right arm round her neck. In the background, a hedge of red and white roses.

Tempera on wood. 32¾×21¾ in. (83×55 cm.).

Coll.: Professor Edgeworth, Edgeworthstown, Ireland.

Not previously exhibited.

Should be compared with a *Virgin and Child* in the Berenson Coll., formerly attributed to Baldovinetti, but now given to Domenico Veneziano (Berenson, *Study and Criticism*, II, 30, repr.).

Attributed to FIORENZO DI LORENZO

c. 1445—Perugia—1525.

116 A Miracle of St. Bernardino

Lent by the ROYAL GALLERY, PERUGIA.

In front of a magnificent renaissance archway, St. Bernardino and two other friars are kneeling before a girl whom they have restored to life. Behind her is the well in which she was drowned. To the left are her parents kneeling, and two men standing. All show astonishment at the miracle, except an unconcerned young man lounging on the right.

Tempera on wood. 32½×22 in. (82×56 cm.).

From St. Francesco, Perugia.

Lit.: *Crowe & Cavalcaselle*, V, 257 (repr.); *Venturi*, VII, ii, 474 (repr.); Berenson, *Central Italian Painters*, 1909, 169; Schubring, *Cassoni*, 1923, No. 467 (with bibliography).

This and No. 125 are from a series of eight panels representing the life of St. Bernardino. Once ascribed to Pisanello, they are generally called Fiorenzo di Lorenzo (Berenson, *loc. cit.*), but Venturi believes them to be by different artists. This picture he calls an early work of Perugino; No. 125, a Caporali; others of the series Fiorenzo di Lorenzo and Pinturicchio.

The subject is not certain. Bombe (*Italienische Forschungen*, V, 124) believes that the girl is Rosa, daughter of Battista of Perugia; Venturi, that she is the daughter of Giovanni Antonio of Rieti. Schubring (*loc. cit.*) distributes the series among

Francesco di Giorgio, Neroccio, Fiorenzo di Lorenzo and Perugino ; and describes them as coming from a shrine for the Gonfalone of S. Bernardino.

BOTTICELLI (SANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

X X 117 **“ La Derelitta ”**

Lent by PRINCE PALLAVICINI, ROME.

The prison-like façade of a renaissance palace, in the middle of which is a deep arch with a closed door. On a ledge to the left of the arch sits a girl with her face buried in her hands, so that we see nothing but her long dark hair. She is dressed only in a white shift, and her other clothes are thrown down on the steps before her.

Tempera on wood. $18\frac{1}{2} \times 16\frac{1}{8}$ in. (47×41 cm.).

Lit. : A. Venturi, *Tesori d'Arte Inediti di Roma*, 1896, No. 1 (as formerly called Masaccio) ; A. Venturi, *l'Arte*, 1924, 191 (repr.) ; and *Storia*, VII, 1, 631 (repr.) ; Bode, *Botticelli* (*Klassiker der Kunst*), 1926, 118, 141 (as doubtful. Repr.).

Repr. : Yukio Yashiro, *Sandro Botticelli*, 1925, III, cxlix. ; *Souvenir*.

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

X X 118 **The Annunciation** con l'architettura !!!

Lent by the ART GALLERY, GLASGOW.

Within a vaulted renaissance building the Virgin rises from her seat, with head bowed down at the apparition of the Angel, who approaches her across a loggia beyond which is a landscape with hills. From above the angel, rays of glory are directed towards the Virgin.

Wood. $19\frac{1}{2} \times 23$ in. (49.5×58.5 cm.).

Coll. : M'Lellan, Glasgow.

Exh. : Burlington Fine Arts Club, 1919, No. 21.

Lit. : *Waagen*, Suppl., 459 ; Bode, *Sandro Botticelli*, London, 1925, 113, 141, pl. xcii ; Bode, *Botticelli* (*Klassiker der Kunst*), 1926, 100, 140 ; *Venturi*, VII, 1, 642 n. (as by a follower) ; Fry, *Burlington Magazine*, XXXV, 4 (repr.).

Repr. : Burlington Fine Arts Club, *Florentine Painting before 1500*, 1920, pl. xxi.

A late work.

POLLAIUOLO (ANTONIO)

1429 Florence—Rome 1498.

119 Portrait of a Lady

Lent by the Poldi Pezzoli Museum, Milan.

A young lady, in profile to left. She wears a simple bodice with a brocaded sleeve, and a pearl necklace with a pendant jewel. Her hair is elaborately dressed with bands of pearls and a net which covers her ear. Background of blue sky.

Tempera on wood. 18¼×13⅜ in. (46×34 cm.).

Lit.: Bode, *Prussian Jahrbuch*, 1897, 189 (repr.); Berenson, *Florentine Painters*, 187 (repr.); Venturi, *Storia*, VII, i, 577 (repr.).

Repr.: *Souvenir*.

On the back used to be the inscription: *Uxor Joannis de Bardi*, but this does not appear to have been original, and was removed when the picture was cleaned. The authorship of the picture is continually in dispute. Originally catalogued as Piero della Francesca, it has been attributed to A. Pollaiuolo (Venturi), Verrocchio ? (Berenson), and Domenico Veneziano (Bode). This last attribution is consistent with the assumption that it is by the same hand as No. 122. Roger Fry (*Daily Telegraph*, Dec. 31, 1929) takes this view, and attributes both pictures to Piero Pollaiuolo. The comparison of the originals in the present exhibition may decide the validity of the assumption.

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

120 Madonna and Child

Lent by Poldi Pezzoli Museum, Milan.

The Virgin is seated at a reading-desk, with her back to an open window. The Child, half standing on her lap, turns to look up at her. She looks down at a crown of thorns which is round his arms, and the miniature emblems of the passion, which he holds in his hand. On the desk lie an early Florentine majolica bowl full of fruit, and an open book.

Tempera on wood. 22¾×15½ in. (58×39.5 cm.).

Lit.: *Morelli*, I, iii; Horne, *Sandro Botticelli*, 124; Bode, *Sandro Botticelli*, London, 1925, 124.

Repr.: Yukio Yashiro, *Sandro Botticelli*, 1925, cx; *Souvenir*.

STUDIO OF BOTTICELLI

X 121 Madonna and Child Enthroned

Lent by A. Thomas Loyd.

Enthroned on a marble seat, beneath a semi-circular arch supported on four golden pillars, in the form of candelabra. The Child raises his hand in blessing. The Virgin's mantle is secured by a golden morse in the form of a six-winged cherub. Background of sky with light clouds.

Tempera on wood. 33 × 18 in. (84 × 95.5 cm.)

Altarpiece of the chapel of a hospital for brethren of the Calasangiano order, Florence. Coll.: Graziani, Terranove Bracciolini, till Nov. 1903; Lady Wantage (purchased from Volpi, Florence, May 1904).

Exh.: Royal Academy Winter, 1907, No. 24.

Lit.: *The Wantage Collection of Pictures*, 1905, No. 18A (repr.); Berenson, *Three Essays in Method*, 1927, No. 81 (repr.).

Except in the heads, the Virgin and Child correspond exactly with those in an altarpiece (*Virgin and Child with Saints*) from S. Ambrogio, Florence, now in the Accademia; and like a three-quarter length *Virgin and Child* in the Lazzaroni Collection, Paris, is evidently derived from it. Berenson (*op. cit.*) uses the Loyd and the Lazzaroni pictures to reconstruct the heads in the Accademia picture, which have been repainted, and to reaffirm the attribution of the latter to Botticelli.

DOMENICO VENEZIANO

Active from 1439—Florence 1461.

XXX 122 Portrait of a Young Lady !!!!

Lent by the Kaiser Friedrich Museum, Berlin.

In profile, turned to the left, in front of a balustrade. She wears a white coif and a dress with brocade sleeves. Background of blue sky with tiny white clouds.

Tempera on wood. 20 × 13¾ in. (51 × 35 cm.).

Massias Gallery, Paris. Coll.: the Earl of Ashburnham, England. Acquired by the museum, 1897.

Lit.: *Die Gemälde-galerie des Kaiser Friedrich Museums*, 1909, 35 (repr.); *Van Marle*, x, 328 (repr. with bibliography); *Venturi*, vii, i, 575 (as Pollaiuolo).

Repr.: *Souvenir*.

When in the Massias Gallery, attributed to Cimabue (!). Later, attributed to Piero della Francesca. One of a much-discussed and very variously attributed group of 15th century profile portraits. *Cf.* note on No. 119.

POLLAIUOLO (ANTONIO)

1432 Florence—Rome 1498.

✗✗ 123 The Rape of Deianira

Lent by Yale University, U.S.A. paesaggio!

On the left, the centaur Nessus is galloping through a river, grasping in his arms the struggling Deianira, wife of Hercules. On the bank, to the right, Hercules rushes forward, drawing his bow. The river flows towards the spectator down a wide valley, resembling that of the Arno; in the middle distance a city, probably intended to represent Florence, with the Duomo, Campanile and other buildings.

Tempera, transferred from wood to canvas (1867). $21\frac{3}{8} \times 31\frac{3}{4}$ in. (54.2×80.7 cm.).

Acquired with the James Jackson Jarves Collection, 1871.

Exh.: Fogg Art Museum, 1927–8.

Lit.: Russell Sturges, *Manual of the Jarves Collection of Early Italian Pictures*, New Haven, 1868, 61–62; Sirén, *A Descriptive Catalogue of Pictures in the Jarves Collection*, 1916, 111 (repr. with bibliography); Offner, *Italian Primitives at Yale University*, 1927, 30–33 (repr.); *Van Marle, Venturi*, VII, i, 562.

Repr.: *Souvenir*.

When purchased, the figure of Deianira was painted out; possibly, it is suggested, as the result of Savonarola's attack on the representation of the nude. Sirén (*op. cit.*, 115) suggests that the figures of Nessus and Deianira are the work of Piero Pollaiuolo. The figure of Hercules was probably derived from a Roman sarcophagus. A drawing copied from this figure in the Berlin Print Room (ex Beckerath Coll.), and probably not the painting itself, served as a model to Dürer for the figure of Hercules in the *Combat with the Stymphalides* in the Nuremberg Museum (*cf.* Berenson, *Drawings of the Florentine Painters*, II, 134).

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

✗✗✗ 124 The Infant Christ and the Little St. John the Baptist

Lent by the National Gallery of Canada, Ottawa.

The children are naked, seen bust-length behind a parapet. Christ is on the right, looking towards the right; St. John behind him, on the left, puts his arms round Christ's shoulders.

Tempera on wood. $14\frac{3}{4} \times 10$ in. (37.5×25.5 cm.).

Coll.: Böhler, Lucerne. With Knoedler.

Lit.: Venturi, *Botticelli*, 1927, pl. lxxvii.

Repr.: *Klassiker der Kunst, Botticelli*, 1926, 88.

Attributed to FIORENZO DI LORENZO

c. 1445—Perugia—1525.

125 The Birth of St. Bernardino

Lent by the Royal Gallery, Perugia.

The scene takes place in the beautifully paved courtyard of a renaissance palace, the second storey of which is apparently left unfinished. To the left, under a sort of portico, we see the new born Saint, attended by three women, his mother lying in bed in the background. In the right foreground, is a group of statesmen and dandies. Through arches is seen a distant landscape with a lake.

Tempera on wood. 32½×22 in. (82×56 cm.).

From St. Francesco, Perugia.

Lit.: *Crowe & Cavalcaselle*, v, 257; *Venturi*, vii, ii; Berenson, *Central Italian Painters*, 1909, 169.

See note to No. 116. Attributed by Venturi to Bartolomeo Caporali. An alternative interpretation of the subject is that it represents St. Bernardino healing a barren woman, but the Saint does not appear in the picture nor has the child a halo.

PIERO DELLA FRANCESCA (School of)

1416? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492

126 Virgin and Child with Three Angels

Lent by the Governing Body of Christ Church, Oxford.

The Virgin is seated, turned slightly left, holding in her arms the Child, who puts his fingers in his mouth. The angels stand behind her. Background of a parapet and trees, against the sky.

Tempera on wood. 34×22¾ in. (86×57.8 cm.).

Coll.: Fox-Strangways. Presented to Christ Church, 1828, with his collection.

Exh.: Royal Academy Winter, 1880, No. 223, and 1892, No. 153; New Gallery, 1893–4, No. 106; Burlington Fine Arts Club, 1909–10, No. 3.

Lit.: Borenius, *Pictures in the Library of Christ Church, Oxford*, 1916, No. 75 (repr. with bibliography and list of reproductions); *Van Marle*, xi, 93 n, 3; Roberto Longhi, *Piero della Francesca*, 1927, 169; Berenson, *Art in America*, xiv, 1926, 105.

Repr.: *Souvenir*.

Should be compared with No. 127. The attribution of the picture is in dispute. Some writers (*e.g.* Ulmann, Witting, Waters) give it to Piero della Francesca himself. Others suggest Fra Carnevale (Crowe & Cavalcaselle, Venturi); Bartolommeo della Gatta (Berenson); Studio of Piero (Fry, Borenius); more recently Berenson (*loc. cit.*) attributes it to Signorelli, circa 1465.

Attributed to PIERO DELLA FRANCESCA

1416 (?) Borgo San Sepolcro—Florence—Rome—Urbino—Arezzo—Borgo 1492.

XX 127 The Virgin and Child ///

Lent by the MARCHESE DI VILLAMARINA, ROME.

She is seen seated, three-quarter length, turned three-quarters to the left, holding the naked Babe who stands on her right knee.

Tempera on wood. $24\frac{3}{4} \times 21\frac{5}{8}$ in. (63×55 cm.).

Coll.: Marchese d' Azeglio.

Exh.: British Institution, 1865, No. 84 (lent d'Azeglio as Piero).

Lit.: *Crowe & Cavalcaselle*, V, 32 n; Berenson, *Art in America*, XIV, 1926, 108 (repr.); *Venturi*, VII, ii, 96 (repr.); R. Longhi, *Piero della Francesca*, Paris, 1927, 181.

Repr.: *Souvenir.*

Few authoritative critics believe this to be a work of Piero himself. Venturi's attribution to the shadowy Fra Carnevale is based on circumstantial evidence. Berenson's theory (*loc. cit.*) that this is an early work of Signorelli is difficult to maintain if, as seems probable, it is by the same hand as No. 126.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

XX 128 The Stigmatisation of St. Francis

Lent by COUNT ALESSANDRO CONTINI, ROME.

St. Francis, half-kneeling on the left, raises his hands to receive the holy stigmata. On the right, Brother Leone, seated on the ground, shields his face with his arm. In the background is a rocky landscape, a stream, and, to the left, a wood.

Tempera on wood. $10\frac{1}{4} \times 11\frac{3}{4}$ in. (26×30 cm.).

With Böhler, Munich.

Lit.: R. Longhi, *l'Arte*, 1925, 31 (repr.); *Van Marle*, X, 316.

Repr.: *Souvenir.*

See note on No. 132.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

XX 129 The Martyrdom of S. Lucy !!!

Lent by the KAISER FRIEDRICH MUSEUM, BERLIN.

In the courtyard of early renaissance design, the saint kneels before a doorway, her hands joined in supplication. The executioner, knife in hand, approaches from behind her. On a balcony to the right, Paschasius, Governor of Sicily, directs the execution. Over the machicolated wall in the background, the tops of trees are seen.

Tempera on wood. 10×11¼ in. (25×28.5 cm.).

Acquired in Italy by the Museum, 1841–2.

Lit.: Bode, *Prussian Jahrbuch*, 1883, 89; *Crowe & Cavalcaselle*, IV, 141 (Edit. note, repr.); Berenson, *Florentine Painters*, 1921, 187; and *Study and Criticism*, II, 31 (repr.); *Die Gemälde-galerie des Kaiser-Friedrich-Museums, Berlin*, 1909, I, 35 (repr.).

See note on No. 132.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

✓XX 130 The Annunciation !!!

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

The scene is set in a colonnaded court of classic design, opening on to an enclosed garden, with pergola and rose bushes. Under the colonnade to the right, the Virgin has just risen, her hands folded on her breast. The angel kneels on the left, a spray of lilies in his hand.

Tempera on wood. 10¾×21¼ in. (27.3×54 cm.).

Brought to England about 1815. Coll.: Professor Frederick Fuller; bequeathed to the Fitzwilliam Museum in 1923.

Lit.: *Van Marle*, X, 315 (repr. with bibliography); A. Venturi, *L'Arte*, 1925, XXVIII, 28; B. Berenson, *Dedalo*, 1925, V, 637; *The Times*, Feb. 23, 1925 (repr.).

Repr.: *Souvenir*.

See note on No. 132.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

131 S. Zenobius raises the Boy Trampled by Oxen

Lent by the Fitzwilliam Museum, Cambridge.

In the middle of a street in Florence, with a church at the far end, the boy lies with blood flowing from his head. His mother bends over him in agonised sorrow. S. Zenobius, kneeling, raises her hands in prayer. On the left, women spectators ; on the right, men.

Tempera on wood. 11¼×12¾ in. (28.5×32.5 cm.).

For history and lit., see note on No. 130.

Repr. : *Souvenir.*

See note on No. 132.

DOMENICO VENEZIANO

Active from 1439—Florence—1461.

132 St. John in the Desert

Lent by Carl W. Hamilton, New York.

The saint has retired into the desert in preparation for the coming of Christ, and is casting off his garments before putting on his covering of camel hair. On the right is the river Jordan, winding along a valley. In the background, rocky hills interspersed with shrubs.

Tempera on wood. 11×12¼ in. (28×31 cm.).

Coll. : Berenson.

Lit. : Berenson, *Dedalo,* 1925, v, 642 n ; *Van Marle,* x, 316.

With Nos. 128, 129, 130, 131, formed the predella to the altarpiece of the *Virgin and Child enthroned with Saints* by Domenico Veneziano from the church of S. Lucia de' Magnoli, Florence, now in the Uffizi Gallery.

MASACCIO

1401 San Giovanni Val d'Arno—Florence—Pisa—Florence—Rome c. 1428.

133 The Crucifixion

Lent by the Royal Gallery, Naples.

In the centre is Christ on the Cross ; to the left, the Virgin looks up at him, her hands clasped ; to the right, stands St. John in sorrowful meditation ; at the foot of the Cross, the kneeling Magdalen throws up her arms in grief. Gold background.

Tempera on wood. 33½×25½ in. (85×65 cm.).

Church of the Carmine, Pisa, till 1750; Coll. Simone, Naples; bought by the Naples Gallery, 1901.

Lit.: *Vasari*, II, 292; Suida, *l'Arte*, 1906, 125 (repr.); *Van Marle*, X, 278 (repr.); Mesnil, *Masaccio*, 1926, 46 (repr.).

Top of the altarpiece which, according to Vasari, Masaccio painted for the Carmine at Pisa in 1426, and of which the Madonna in the National Gallery, London (3046) was the centre. Parts of the predella, and some of the panels from the pilasters are at Berlin; other panels from the pilasters are at Pisa and in the Lanckoronski Coll., Vienna.

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

××✓ 133a Portrait of a Young Man

Lent by Clarence H. Mackay, New York.

Seen, half-length, behind a balustrade, full face, the head inclined to left, his right hand on his breast. He has long yellowish curls and wears a red cap. Dark background.

Tempera on wood. 15¾ × 11¾ in. (40 × 30 cm.).

Coll.: Baron Arthur Schickler (as Masaccio); Carl Hamilton.

Lit.: Berenson, *Art in America*, 1921, 26 (repr.); Valentiner, *Catalogue of the Clarence H. Mackay Collection*, 1926, No. 4 (repr. with bibliography).

The background is not original.

PIERO DELLA FRANCESCA

1416? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492.

××× ⓵134 Madonna and Angels

Lent by the Ducal Palace, Urbino.

Within a room the massive Madonna seen three-quarter length, stands facing the spectator, with the Child on her left arm. On each side of her is an angel with hands folded on his breast. Through a door in the background is seen sunlight streaming in through a window and falling on a wall.

Tempera (?) on wood. 24 × 21 in. (61 × 53.5 cm.).

From Sta. Maria delle Grazie, Sinigaglia.

Lit.: R. Longhi, *Piero della Francesca*, 1927, 94 (repr.); *Van Marle*, XI, 75 (repr.).

Repr.: *Souvenir*.

Venturi (*Storia*, VIII, i, 478) believes this painting to be by a follower of Piero, who also painted the altarpiece in the Perugia Gallery. If by Piero, a late work.

GALLERY III

43·144·150·151·155·156·163·164·165·166·168·169·176·177·178·181·184·

BOTTICELLI (ALESSANDRO FILIPEPI)

186·192·190·189·188A·188B·

1444 Florence—Rome—Florence 1510.

X XX **135 The Wedding Feast of Nastagio degli Onesti and the Daughter of Paolo Traversaro**

Lent by LADY MARGARET WATNEY.

The guests are seated beneath an open loggia of renaissance design, women on the left, men to the right. The bridegroom is seated at the women's table, opposite the bride, to whom he offers a bowl of wine. On each side, five pages carry in dishes. In the centre foreground, a sideboard loaded with plate; in the background, a triumphal arch and an extensive landscape. Above the capitals of the nearest columns of the loggia are coats-of-arms: Left, Pucci; centre, Medici; right, Pucci impaling Bini.

Tempera on wood. 33×56 in. (84×142 cm.).

Coll.: Pucci, Florence; A. Barker, sold, June 6, 1874, No. 93; F. R. Leyland, sold, May 28, 1892, No. 93; Aynard, Lyons; G. Donaldson. Purchased 1894.

Exh.: Royal Academy Winter, 1880, No. 254; New Gallery, Early Italian Art, 1893–4, No. 156; Burlington Fine Arts Club, 1920, No. 32.

Lit.: *Vasari*, III, 313; *Crowe & Cavalcaselle*, IV, 258; Berenson, *Florentine Painters*, 1909, 183 (as Sellaio); Horne, *Sandro Botticelli*, 1898, 127; Schubring, *Cassoni*, 1915, 400; Bode, *Sandro Botticelli*, London, 1925, 95, pl. lxii; Bode, *Botticelli* (*Klassiker der Kunst*), 1926, 66, 140; Yashiro, *Sandro Botticelli*, 1925, 122.

With three other panels painted in 1487 for the wedding of Pier Francesco Bini with Lucretia Pucci. Together they illustrate a story in Boccaccio's *Decameron* (Fifth Day, Novel 8). Nastagio degli Onesti had courted in vain the daughter of Paolo Traversaro. One day, in the pinewood near Ravenna, he saw a vision of a knight pursuing a damsel (No. 1), cutting out her heart and giving it to his dogs, as punishment for her coldness and disdain (No. 2). He so arranged that the lady and her relatives should see the vision (No. 3); and she, for fear of a similar fate, married Nastagio. The four panels remained together until the Barker Sale, 1874. The three others were formerly in the Spiridon Coll., Paris, and passed on its sale in 1929 to the Cambo Coll., Barcelona. There is a division of opinion as to the authorship of the panels. Horne suggests that their design is due to Botticelli, their execution entirely that of assistants. Others hold that the Marriage Feast is the work of Botticelli himself.

CREDI (LORENZO DI)

1459—Florence—1537.

136 Virgin and Child with St. John

Lent by the Royal Borghese Gallery, Rome.

The Madonna is seen three-quarters length, seated with the Child on her lap. She looks down at the infant Baptist to the right, and lays her hand on his shoulder. To the left is a glass of flowers, and behind is a wooded river landscape, seen through two windows on either side of the Madonna's head.

Oil on wood, circular. Diam.: 35½ in. (90 cm.).

From the Casa Salviati, Florence.

Lit.: *Morelli*, I, 88; *Venturi*, VII, i, 801 (repr.).

POLLAIUOLO (ANTONIO or PIERO)

Antonio: 1429 Florence—Rome 1498.
Piero: 1443 Florence—Rome after 1496.

137 Tobias and the Archangel

Lent by the Royal Gallery, Turin.

The two figures are walking towards the left, the angel with great wings, and wearing a heavy robe, Tobias in a short tunic, cloak and elegant hat, with the fish in his left hand. Tobias's little dog walks in front. The figures tower above an immense prospect of plain and river.

Oil (?) on wood. 73⅝ × 46½ in. (187 × 118 cm.).

Perhaps originally in Orsanmichele, Florence. Seen by Milanesi in the house of the Tolomei in the Via dei Ginori, and said by him to have come from Majano. Sold to the Turin Gallery by Baron Garriod, 1865.

Lit.: *Vasari*, III, 291; *Crowe & Cavacaselle*, IV, 227–8; *Van Marle*, XI, 324 (repr.).

Vasari describes the Tobias in Orsanmichele as being on canvas, so it cannot be unhesitatingly identified with the Turin picture.

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Mantua 1506.

138 The Virgin and Child

Lent by the Poldi Pezzoli Museum, Milan.

The Madonna, half-length, bends her head towards the Child whom she holds closely to her. He is sound asleep, with his mouth open, and his mother takes his chubby face between her fingers and thumb.

Tempera on linen. 18⅛ × 14½ in. (46 × 36 cm.).

Lit.: Kristeller, *Mantegna*, London, 1901, 129 (repr.); Venturi, *Storia*, VII, iii, 242 (repr.).

Repr.: Klassiker der Kunst, *Mantegna*, 1910, 92.

ANGELICO (FRA GIOVANNI)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—
Orvieto—Rome 1455.

139 St. Francis in Ecstasy

Lent by the City of Philadelphia (Johnson Collection).

Half-length turned to the left, looking up with his hands folded in prayer. Gold background.

Wood. 23¾ × 16½ in. (60.5 × 42 cm.).

Lit.: *Catalogue of the Johnson Collection*, 1913, I, 10, No. 14 (repr.).

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Rome—Mantua 1506.

140 The Dead Christ

Lent by the Royal Brera Gallery, Milan.

On a marble slab lies the nude body of Christ, seen from the feet. His head rests on a pillow; his legs are covered with a white cloth. To the left stands the Virgin, her face distorted with grief, holding a handkerchief to her eyes. By her side, another figure, perhaps S. John.

Tempera on canvas. 26¾ × 31⅞ in. (68 × 81 cm.).

In Mantegna's house till after his death (1506). In the hands of Cardinal Sigismondo Gonzaga, Mantua, till 1507. Before 1531 till after 1627 in the *camerino delle dame* in the Ducal Palace, Mantua. Stolen or sold in 1630. Described by Félibien as in the palace of Cardinal Mazarin, Rome. Brought to Milan in the beginning of the 19th century by the painter Giuseppe Bossi, from whose heirs it was acquired in 1824.

Lit.: Paul Kristeller, *Andrea Mantegna* (trans. Strong), 1901, 230–34 (repr.); *Venturi*, VII, iii, 228 (repr.).

Repr.: *Klassiker der Kunst, Andrea Mantegna*, pl. 115, 116; *Souvenir*.

Probably painted 1480–90, but kept unsold, perhaps from the audacity of its treatment, till Mantegna's death.

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

47 141 The Calumny of Apelles

Lent by the Royal Uffizi Gallery, Florence.

The scene is copied from Lucian's description of a painting by Apelles. On the right of a sculptured hall the unjust judge is enthroned, with Ignorance and Suspicion talking passionately into his long ass's ears. Before him stands Envy, a man in a ragged black robe, accusing the naked youth who is being dragged forward by Calumny. Calumny is being crowned by Hypocrisy and Deceit. Behind them come the hag Remorse and naked Truth.

Tempera on wood. 36×24¾ in. (91.5×62.5 cm.).

Given by Botticelli to his friend Antonio Segni (b. 1460, friend of Leonardo da Vinci). In Vasari's day belonged to Messer Fabio Segni, and passed to Pitti Palace probably in 17th century. Came to Uffizi 1773.

Lit.: *Vasari*, III, 324; Bode, *Sandro Botticelli*, London, 1925, 115; Horne, *Sandro Botticelli*, 1908, 256.

Repr.: Yukio Yashiro, *Sandro Botticelli*, 1925, ccxlviii-ccli; *Klassiker der Kunst, Botticelli*, 1926, 67.

A late work, but can hardly have been painted after Lorenzo de' Medici's death (1492), when Botticelli was completely under Savonarola's influence. Still less can it stand for an allegory of Savonarola's unjust condemnation.

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

142 The Birth of Venus

Lent by the Royal Uffizi Gallery, Florence.

The Goddess, naked, in the attitude of the Medicean Venus, stands on the sea-shell which has carried her to land. On the left, two winged zephyrs flying through a shower of roses, blow hard over the green water. To the right, a nymph in a white dress, powdered with sprigs of corn cockle, steps forward ready to cast a cloak over Venus when she alights. Behind her are orange trees in flower; and along the water's edge the shore juts out in little promontories.

Tempera on linen. 66¾ × 108¼ in. (175 × 278.5 cm.).

Painted for Lorenzo and Giovanni, sons of Pier Francesco de' Medici, for their Villa at Castello, where it was inventoried in 1598 and 1638. Removed to the Uffizi, 1815.

Lit.: Horne, *Sandro Botticelli*, 1908, 148 (repr.); Bode, *Sandro Botticelli*, London, 1925, 69.

Repr.: Yukio Yashiro, *Sandro Botticelli*, 1925, cxcii–cciii; *Souvenir*.

The subject is probably taken from Poliziano's *stanze* written for the joust of Giuliano de' Medici (lib. I, st. 99, 103), in which Poliziano attempted to describe the Venus Anadyomene of Apelles as he knew it from Pliny. *The Birth of Venus* was painted considerably later than its companion piece *The Spring*, probably just before 1490.

PIERO DELLA FRANCESCA

1416 ? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492.

143 The Flagellation

Lent by the Ducal Palace, Urbino.

The flagellation takes place in the background to the left of the picture, in a columned hall. In the right foreground stand three men, perhaps a ruler and his two counsellors. Signed in left corner: *OPVS PETRI DE BVRGO SCI SEPVLCRI.*

Tempera on wood. 23¼ × 32 in. (59 × 81.5 cm.).

From the sacristy of the Cathedral of Urbino.

Lit.: R. Longhi, *Piero della Francesca*, 1927, 40 (repr.); *Van Marle*, XI, 19 (repr.).

Repr.: *Souvenir*.

The ruler has been identified with Oddantonio di Montefeltro, predecessor of Federigo, with his evil counsellors, Manfredo Pio da Carpi and Tomaso dell'Agnello. But this hypothesis is not borne out by the vaguely arcadian appearance of the central figure. The architecture shows the influence of Alberti, whom Piero met at Rimini in 1451, and this picture may date from same period as the Montefeltro portraits (Nos. 198, 199), c. 1460. Van Marle believes it to be earlier (c. 1445), Berenson later (1469).

BELLINI (GIOVANNI)

1428–1430 Venice—Padua—Venice 1516.

XXX 144 Pietà: The Dead Christ supported by Angels

Lent by the MUNICIPAL MUSEUM, RIMINI.

The almost nude body of Christ is supported in a seated position by two little angels. A third raises Christ's left hand and looks at the mark of the nail; a fourth stands in the background with arms folded.

Tempera and oil (?) on wood. 34¾ × 51⅝ in. (91 × 131 cm.).

Lit.: G. Gronau, *Die Künstlerfamilie Bellini*, 1909, 67 (repr.); *Venturi*, VII, iv, 318 (repr.).

According to Vasari (III, 170) Bellini painted a Pietà for Sigismondo Malatesta, which in his time was in the Church of S. Francesco at Rimini.; but he expressly mentions that two putti are supporting Christ. Several pictures by Bellini of a Pietà with two putti exist (Berlin, London, Venice), and probably one of these was the picture referred to by Vasari. But most authors, assuming that there can only have been one Bellini Pietà in Rimini, have thought that Vasari was mistaken, and that the picture exhibited is the one to which he refers. (*Cf.* Crowe & Cavalcaselle, *North Italy*, I, 147n.)

MANTEGNA (ANDREA)

1431 Nr. Vicenza—Padua—Venice—Rome—Mantua 1506.

XX 145 The Virgin and Child

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO.

Head and shoulders of the Virgin turned three-quarters to the left, holding the Child on her right arm and pressing his upturned cheek to hers.

Tempera on linen. 17 × 12¼ in. (43 × 31 cm.).

Presented by the Conte Marenzi.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 109 (repr.); P. Kristeller, *Andrea Mantegna*, London, 1901, 129 (repr.); R. Fry, *Burlington Magazine*, VIII, 1905, 87 (repr.).

Repr.: *Klassiker der Kunst, Andrea Mantegna*, 1910, pl. 99.

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Rome—Mantua 1506.

X 146 Judith with the Head of Holofernes diversamo

Lent by the National Gallery of Ireland.

Judith stands at the door of a tent, holding a short sword in her right hand, and with her left hand placing the head of Holofernes in a bag held by a woman attendant of negroid type, wearing a turban and loose trousers. Within the tent is a bed, with one foot of Holofernes showing. On the right, a standard with a long pennant. In monochrome.

Tempera on linen attached to millboard. 18×14 in. (45×35 cm.).

Coll.: Hon. Lewis Wingfield; John Malcolm of Poltalloch. Purchased by the Gallery in 1896.

Exh.: Royal Academy Winter, 1902, 46.

Lit.: Crowe & Cavalcaselle, *North Italy*, 105 *n*; Berenson, *North Italian Painters*, 1910, 48, 254; and *Study and Criticism*, II, 57 (repr.); Kristeller, *Andrea Mantegna* (trans. Strong), 1901, 373 (as school repr.); *Venturi*, VII, iii, 244, 247.

Repr.: *Klassiker der Kunst, Mantegna*, N.D. 132 (as workshop of Mantegna); *Souvenir*.

A late work. One of a series, including *Samson and Delilah* in the National Gallery, London, and *The Judgment of Solomon* in the Louvre.

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Rome—Mantua 1506.

147 St. George

Lent by the Royal Gallery of the Academy, Venice.

He is seen as if standing in a stone doorway, bare-headed with a golden halo, and dressed in full armour, carrying in his hand his broken lance. The dead dragon lies at his feet behind him. In the background a road winds up a hill to a castellated town. Above, a swag of fruit.

Tempera on wood. 26×12⅝ in. (66×32 cm.).

Coll.: Manfrini, Venice.

Lit.: Kristeller, *Andrea Mantegna*, London, 1901, 277 (repr.); *Venturi*, VII, iii, 159 (repr.).

Repr.: Klassiker der Kunst, *Mantegna*, 1910, 102; *Souvenir*.

CRIVELLI (CARLO)

1430–35 Venice—the Marches—after 1493.

148 The Virgin and Child ("La Madonna della Candeletta")

Lent by the Royal Brera Gallery, Milan.

The Madonna is seated on a high throne, surrounded by a festoon of fruit, holding the Child on her right knee. She wears a crown and a mantle of the richest brocade, which falls over her knees and hides her skirt. On the steps of her throne are various fruits and lilies in a vase. Fastened to the front of the bottom step are a small candle and a large inscription: *KAROLVS CHRIVELLVS VENETVS EQVES LAVREATVS PINXIT.*

Tempera on wood. 88×30¼ in. (222×77 cm.).

From the Cathedral of Camerino. Brought to the Brera Gallery, 1811.

Lit.: L. Venturi, *Le Origini della pittura Veneziana*, Venice, 1907, 207 *et seq.*; *Venturi*, VII, iii, 388 (repr.).; Drey, *Carlo Crivelli*, 84 *et seq.* (repr.).

Repr.: *Souvenir.*

Central panel of a triptych of which the wings representing SS. Jerome and Ambrose (right) and SS. Peter and Paul (left) are in the Academy, Venice.

The *L* in *EQUES LAUREATUS* is said to be a later insertion. The title was conferred on Crivelli in 1490 by Ferdinand of Capua.

PISANELLO (ANTONIO PISANO)

Before 1395 Verona—Venice—Mantua—Ferrara—Rimini—
Naples—Rome 1455.

149 Portrait of Leonello d'Este

Lent by the Gallery of the Carrara Academy, Bergamo (Morelli Collection).

Bust of a young clean-shaven man in profile to right, with his hair cut and shaved to form a sharp diagonal line across his head. Behind the figure, crimson flowers and green foliage against a green background.

Tempera on wood. 11×7½ in. (28×19 cm.).

Coll.: Costabili, Ferrara; Barker, London; Morelli, Bergamo.

Lit.: G. Frizzoni, *Le Gallerie dell' Accademia Carrara*, Bergamo, 1909, 62 (repr.); G. F. Hill, *Pisanello*, London, 1905, 150 (repr.); *Van Marle*, VIII, 165 (repr.).

Repr.: *Souvenir.*

From its close resemblance to the Pisanello medal of Leonello, cast for his marriage, this picture must have been painted about 1444.

PISANELLO (ANTONIO PISANO)

Before 1395 Verona—Venice—Mantua—Ferrara—Rimini—Naples—Rome—1455.

150 A Princess of the House of Este

Lent by the Louvre, Paris 1422A.

She is seen short half-length, in profile to left. Her hair is brushed straight back from her forehead and bound up. She wears a high-waisted dress with a cloak. In the background are a bank of flowers and two large butterflies.

Tempera on wood. 17×11¾ in. (43×30 cm.).

Coll.: Felix Bamberg, Paris, Cyrus Picard, bt. 1895.

Lit.: Venturi, *l'Arte,* 1889, 165; G. F. Hill, *Pisanello,* 70 (repr.); *Van Marle,* VIII, 110 (repr.).

Repr.: *Souvenir.*

The identity of the sitter is disputed. The vase embroidered on her cloak is the same as that on the reverse of the Pisanello medal of Leonello d'Este, and this makes it probable that she is an Este princess. Hill's conjecture that she is Ginevra, based on the sprig of juniper stuck in her bodice, is the most tenable.

BELLINI (GIOVANNI)

1430? Venice—Padua—Venice 1516.

151 The Transfiguration

Lent by the Royal Gallery, Naples.

The scene takes place on an undulating expanse of grass surrounded by low hills. In the centre stands Christ with raised hands, and on either side of him stand Moses and Elias in attitudes of reverence. On the ground before them are the three Apostles, St. James and St. Peter half kneeling, St. John seated as if just awakened. In the foreground is a little precipice covered with rock plants, and a rustic railing to which is affixed a cartellino with the words: *IOANNES BELLĪ.*

Tempera and oil (?) on wood. 45×59 in. (115×150 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy,* I, 159; Fry, *Giovanni Bellini,* 1900, 27 (repr.); Gronau, *Die Künstlerfamilie Bellini,* 88 (repr.); *Venturi,* VII, iv, 314 (repr.).

Repr.: *Souvenir.*

FRA BARTOLOMMEO (BACCIO DELLA PORTA)

1475 Florence—Venice—Rome—Lucca—Florence 1517.

152 Holy Family

Lent by Marchese Carlo Visconti Venosta, Rome.

The Virgin is kneeling on the right with her hands crossed on her breast, the Child is lying on a corner of her mantle on the ground, and St. Joseph is seated on the left.

Oil on wood, circular. Diam.: 34 in. (86.5 cm.).

Exh.: Castel Sant' Angelo, Rome, 1911.

Lit.: *Venturi*, IX, i, 283 (repr.); Gamba, *Dedalo*, I, 1920, 522 (repr.).

The cartoon of this early painting is in the Uffizi, Florence.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—
Venice 1576.

153 The Baptism

Lent by the Gallery of the Capitol, Rome.

Christ with a white cloth round his loins stands knee-deep in Jordan, facing John the Baptist, who, kneeling on a bank to the left, pours water over Christ's head from a cup. In the left foreground are Christ's garments, lying on the bank; on the right, the black-cloaked donor, Giovanni Ram, who is almost in profile, watching the scene. In the background is a landscape with a tower; in the air, winged cherubim.

Oil on canvas. 45½×35 in. (115×89 cm.).

Seen by Morelli's "Anonimo" in the house of the donor, Giovanni Ram, Venice, 1531.

Lit.: *Morelli's Anonimo*, ed. Williamson, 122; Crowe & Cavalcaselle, *Life of Titian*, I, 297; *Morelli*, I, 289; Ricketts, *Titian*, 1910, 42 (repr.).

Repr.: Klassiker der Kunst, *Titian*, 1911, 17; *Souvenir*.

Crowe & Cavacaselle (*loc. cit.*) ascribed this picture to Paris Bordone; Morelli reaffirmed its attribution to Titian.

GIORGIONE (GIORGIO BARBARELLI)

1477 Castelfranco—Venice 1510.

154 The Trial of Moses

Lent by the Royal Uffizi Gallery, Florence.

Pharaoh has dreamt that Moses will some day seize his crown; so, to try him, he has the infant presented with a dish of gold and dish of embers. If Moses chooses the gold, he will have him killed. In the picture, Pharaoh is on his throne in a rich landscape surrounded by courtiers. Two of them hold out the dishes to the infant Moses, held by a black-robed woman, and he chooses the embers.

Oil on canvas. $35 \times 28\frac{3}{8}$ in. (89×72 cm.).

Coll.: Grand Duchess Vittoria of Tuscany, Castle of Poggio Imperiale, Florence (inventory of 1692 without name of artist). In Uffizi, 1795 (Justi says 1792).

Lit.: *Morelli*, II, 214; Crowe & Cavalcaselle, *North Italy*, III, 6 (repr.); L. Justi, *Giorgione*, 1926, I, 81 (repr.).

In the earliest inventory in which this picture and its pendant, the *Judgment of Solomon* (Uffizi, 630), occur, they are called Bellini. Morelli and his school believe them to be the earliest works of Giorgione; Bode and L. Venturi to be by an unknown follower of Giorgione.

GIORGIONE (GIORGIO BARBARELLI)

1477 Castelfranco—Venice 1510.

155 Portrait of a Man (Antonio Brocardo ?)

Lent by the Museum of Fine Arts, Budapest.

A young clean-shaven man, turned three-quarters to left, seen half-length behind a parapet. His long dark hair falls on his shoulders; he holds his right hand to his breast. On the front of the parapet is a cameo miniature, a hat, and a tablet; and the remains of an inscription: *ANTONIVS . BROKARDVS... MARII F.*

Oil on canvas. $28\frac{1}{2} \times 21\frac{1}{4}$ in. (72.5×54 cm.).

Coll.: J. L. Pyrker. In the National Museum, Budapest, 1846.

Lit.: Morelli, II, 218 (repr.); H. Cook, *Giorgione*, 1900, 31, 147 (repr.); Hartlaub, *Giorgiones Geheimnis*, 1915, 67; L. Justi, *Giorgione*, 1926, II, 332 (repr.).

Repr.: *Souvenir*.

First ascribed to Giorgione by Thausing. Morelli supported this attribution hesitatingly, owing to bad condition. Berenson followed Morelli (*Venetian Painters*, 107). The portrait has been taken to represent Antonio Brocardo the poet, grandson of Marino, who was killed by the violent literary attacks of Bembo and Aretino. But this Antonio Brocardo died young in 1531, and can only have been a child in Giorgione's lifetime. Either the picture is not by Giorgione, or, as the Budapest catalogue suggests, the inscription is a later addition; or, the picture represents another Antonio Brocardo, son of Marino, who died in 1527. Hartlaub (*loc. cit.*) suggests that the symbols on the parapet refer to a secret society to which both artist and sitter belonged.

GIORGIONE (GIORGIO BARBARELLI)

1477 Castelfranco—Venice 1510.

156 The Tempest

Lent by Prince Giovanelli, Venice.

A landscape outside the town walls of Castelfranco, with a wooden bridge crossing the river. In the middle distance is a brick ledge supporting two broken columns, and in the foreground two figures. One of these, to the left, is a young man bearing a staff; the other, seated on a grassy bank below some trees to the right, is a young woman. She is naked save for a cape of white silk, and is suckling a baby. Lightning plays across the stormy sky.

Oil on canvas. 30¾×28½ in. (78×72 cm.).

Coll.: Gabriel Vendramin, Venice (mentioned by Michiel 1530, and in will 1569); Girolamo Manfrin, Venice.

Lit.: Morelli's *Anonimo*, ed. Williamson, 1903, 123; Crowe & Cavalcaselle, *North Italy*, III, 18 (repr.); L. Justi, *Giorgione*, 1926, I, 121 (repr. with bibliography).

Repr.: *Souvenir*.

The many fanciful interpretations of this scene (*cf.* Wickhoff in Berlin, *Jahrbuch*, xvi, 39) are unsupported by the Anonimo, who calls it simply "El paesetto in tela con la tempesta, con la cingana e soldato."

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

157 Portrait of a Man

Lent by the Royal Borghese Gallery, Rome.

Short half-length of a clean-shaven man, facing the spectator, his massive shoulders filling the whole bottom half of the picture.

He wears a black hat over long dark hair. Behind is blue sky and a vague landscape.

Oil on wood. 17¾×12¼ in. (45×31 cm.).

Lit.: *Morelli*, I, 138; *Venturi*, VII, ii, 508 (repr.).

Repr.: *Klassiker der Kunst, Raphael*, 1923, 12.

This portrait was labelled Holbein till Morelli attributed it to Raphael. In 1911 it was cleaned by Cavenaghi, when a large hat and a fur coat came away. Morelli's attribution has not been universally accepted. A. Venturi believes it to be by Perugino. The identity of the sitter is also disputed, Morelli believing him to be Pinturicchio; Berenson, Perugino.

TITIAN (TIZIANO VECELLIO)

1480? Pieve di Cadore—Venice—Ferrara—Mantua—
Venice 1576.

✗✓✗ 158 Giacomo Pesaro, Bishop of Paphos, presented to St. Peter by Pope Alexander VI.

Lent by the ROYAL MUSEUM, ANTWERP.

The bishop kneels on the right, holding a banner, a helmet at his feet. He looks up at St. Peter, enthroned on a pedestal to the left, whose base is decorated with sculpture in high relief. The Pope, in cope and tiara, stands on the far side of the bishop. In the background, the lagoon, with galleys. Inscribed on a tablet at the foot (probably after the death of the bishop): *RITRATTO DI VNO DI CA*^{SA} *PESARO IN VENETIA CHE FV FATTO GENERALE DI S*^{TA} *CHIESA.*
TITIANO F

Oil on canvas. 57⅛×72 in. (145×183 cm.).

Coll.: King Charles I of England; presented to the Museum by H.M. King William I of Holland, 1823.

Lit.: Claude Phillips, *The Picture Gallery of Charles I*, 1896, 91 (repr.); Gronau, *Titian*, 1904, 14 (repr.).

Repr.: Klassiker der Kunst, *Titian*, 1911, 2.

Painted in 1503 to commemorate Giacomo Pesaro's victory over the Turks at Santa Maura, August 1502, when he was apostolic legate in the Venetian armada.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

159 Portrait of Angelo Doni

Lent by the Royal Pitti Gallery, Florence.

A young clean-shaven man, seen half-length, seated, three-quarters to right, his left arm resting on a balustrade. He wears a black beret over his long frizzy hair. In the background, an extensive landscape.

Oil (?) on wood. 24⅜×17⅜ in. (62×44 cm.).

Belonged to the heirs of the Doni family till sold to the Grand Duke of Tuscany in 1826.

Lit. : Crowe & Cavalcaselle, *Raphael*, 1882, i, 268 ; *Venturi*, IX, iii, 143 (repr.).

Repr. : *Klassiker der Kunst, Raphael*, 1923, 39 ; *Souvenir.*

Companion picture to No. 161. Crowe & Cavalcaselle (*loc. cit.*) say that the pair were bought from the Doni Family about 1823, and give the price 2,500 sequins. They add : "On the back of each panel is a scene from the fable of Deucalion and Pyrrha, by some artist of a later time, whose sole aim appears to have been to give a priming to the panels." Probably painted about 1505–6.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

160 Portrait of a Lady ("La Donna Velata")

Lent by the Royal Pitti Gallery, Florence.

A young woman seen half-length, turned three-quarters left, looks at the spectator. Her head is covered with a white veil, which falls over her shoulders. She wears a white chemise, cut low, a bodice with ample sleeves, and a necklace of garnets. Her left hand is on her breast.

Oil on canvas. 32¼×23⅝ in. (82×60 cm.).

Probably the picture described by Vasari as belonging to Matteo Botti. It was still in the Botti family's possession in 1677, when it was seen by Cinelli.

Lit. : *Vasari*, IV, 355 ; *Morelli*, I, 51–4 ; *Venturi*, IX, ii. 272.

Repr. : *Klassiker der Kunst, Raphael*, 1923, 128 ; *Souvenir.*

In the 19th century this picture was believed to be a copy of a lost Raphael, and it is not mentioned in Crowe & Cavalcaselle's *Raphael* (1882–5). Morelli's vivid defence of the picture's authenticity won round critical opinion. The traditional belief that this is a picture of Raphael's mistress is probably correct. She bears a close resemblance to the Madonna di San Sisto and the Magdalen in the St. Catherine at Bologna.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

161 Portrait of Maddalena Doni

Lent by the Royal Pitti Gallery, Florence.

She is seen half-length, facing three-quarters to left, in an attitude recalling Leonardo's *Mona Lisa.* She wears a low-cut bodice, and over it a coat with transparent shoulders and puffed sleeves. Round her neck is a pendant with a coarse pearl. In the background are hills and a slim feathery tree.

Oil (?) on wood. 24⅜×17⅜ in. (62×44 cm.).

Companion picture to No. 159. For history, etc., see note on No. 159.

GIORGIONE (GIORGIONE BARBARELLI)

1477 Castelfranco—Venice 1510.

162 The Adulteress brought before Christ

Lent by the Art Gallery, Glasgow.

In the centre Christ is seated, leaning forward to put aside one of the group of men who are dragging the woman towards him from the right. On the left, a soldier is gesticulating and a woman makes a movement of repulsion.

Oil on canvas. 54×71 in. (131×181 cm.).

Coll.: M'Lellan.

Lit.: *Waagen,* Supp. 459 (as Giorgione); Berenson, *Venetian Painters,* 1894, 99 (as Cariani); Crowe & Cavalcaselle, *North Italy,* III, 43 (as probably Cariani); H. Cook, *Giorgione* (as Giorgione, repr.); Bode, *Art in America,* I, 230–1 (as Giorgione); Bernardini, *Sebastiano del Piombo,* 1908, 13 and 73 (as Sebastiano. Repr.); *Venturi,* IX, III, 812 (as Romanino. Repr.); L. Justi, *Giorgione,* I, 173 (as Giorgione. Repr.).

Repr.: *Old Masters at the Glasgow Art Galleries,* 1928 (?), 108.

Formerly attributed to Bonifazio (?). Perhaps in the Palazzo Pesaro, 1663. The picture also answers the description of one in the collection of Queen Christina (Campori, *Raccolta dei Cataloghi*, 1870, 348) given to Giorgione. A version by Cariani is in the Carrara Gallery, Bergamo. As the above references indicate, the picture's authorship is in dispute. Other ascriptions are by J. P. Richter (to Campagnola) and Armstrong (to Giorgione).

RAPHAEL (RAFFAELLO SANZIO)

1483 Urbino—Perugia—Florence—Rome 1520.

163 Portrait of a Lady

Lent by the ROYAL GALLERY, URBINO.

She half-length seated, turned slightly to left, her hands folded on her lap. She wears a cross on a chain round her neck.

Oil on wood. 25¼×19 in. (64×48 cm.).

In the Uffizi till 1927.

Lit. : Rumohr, *Forschungen*, III, 60 (doubtfully Raphael) ; Passavant, *Raphael*, II, 41 (as Raphael) ; Crowe & Cavalcaselle, *Raphael*, 1885, II, 562 ; *Morelli*, I, 46 ; *Venturi*, IX, ii, 133 ; Rosenberg, *Raphael* (Klassiker der Kunst), 139 *n* (as not by Raphael).

Repr. : *Souvenir*.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—Venice 1576.

XX 164 The Artist's Physician, Parma (?)

Lent by the GEMÄLDE-GALERIE IM KUNSTHISTORISCHEN MUSEUM, VIENNA.

An elderly man, seen half-length, turned three-quarters left, standing. Wears a black robe, which he grasps with his left hand, on the fingers of which are two rings.

Oil on canvas. 35×30 in. (88×75 cm.).

Coll. : Archduke Leopold William, 1659, No. 15 (as Titian).

Lit. : Ridolfi, *Le Maraviglie dell' Arte*, ed. Hadeln, 1914, I, 169 ; Crowe & Cavalcaselle, *Titian*, II, 425 (doubting the attribution) ; *Morelli*, I, 308*n*. ("indisputably by Titian") ; Wickhoff, *Gazette des Beaux-Arts*, 1893, 135 (as Domenico Campagnola) ; Gronau, *Titian*, 1904, 43 ; H. Cook, *Giorgione*, 1907, 87 (as Giorgione. Repr.) ; Justi, *Giorgione*, 1926, II, 350 (as Giorgione or early Titian. Repr.).

Engr. : Teniers, *Theatrum Pictorium*, 1660.

The name of the sitter is uncertain. Identification of the picture with the portrait of Parma in the coll. of Bartolommeo della Nave, mentioned by Ridolfi, is doubted by Crowe & Cavalcaselle.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

165 Salome

Lent by PRINCE DORIA-PAMPHILI-LANDI, ROME.

She is seen half-length, turned to the right, bearing the head of John the Baptist in a dish before her. She looks back as though about to address the attendant who is in the left-hand corner. Behind is a dark wall, broken on the right by an arch, through which we see blue sky. On the keystone sits Cupid.

Oil on canvas. 35¼×28¾ in. (75×72 cm.).

Duke Salviati, seventeenth century ; Queen Christina of Sweden (? Inventory of 1689) ; Count Odescalchi, Rome ; Prince Doria, 1794.

Lit. : Justi, *Giorgione*, 1926, pl. 32 ; Venturi, *Storia*, IX, iii, 228 ; Berenson, *Venetian Painters*, 144.

Repr. : *Klassiker der Kunst, Titian*, 1911, 30 ; *Souvenir.*

Venturi and Berenson give this picture to Titian, Justi to Giorgione. A weaker replica was in the Benson Coll. Other versions are at Vienna, and those formerly in the Northbrook and Ashburton Collections.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

XXX 166 Portrait of an Unknown Man !!!! ella finestre

Lent by the NY CARLSBERG GLYPTOTEK, COPENHAGEN.

A middle-aged man, seen half-length, turned slightly to the right, looking towards the left. Wears a black cap and gown. In the left background, a hillside with trees and sheep.

Canvas. 31⅝×26 3/16 in. (80.5×66.5 cm.).

Bought in Vienna, 1828, from G. D. Bossi, by Count Gustav Trolle-Bonde. Coll. : Bonde, Säfstaholm, Sweden. Acquired 1912 from a Scandinavian art dealer by the Ny Carlsberg Glyptotek, Copenhagen.

Exh. : Lent since 1922 to the Royal Museum of Fine Arts, Copenhagen.

Lit. : Ludvig Looström, *Konstsamlingerne paar Safstaholm*, Stockholm, 1882, No. 213 ; Sirén, *Burlington Magazine*, VI, 60 (repr. before cleaning) ; Francis Beckett, *Kunstmuseets Aarsskrift*, 1914, I, 52.

Repr. : Klassiker der Kunst, *Titian*, N.D. 2.

An early work.

TITIAN (TIZIANO VECELLIO)

1480? Pieve di Cadore—Venice—Rome—Venice 1576.

167 "La Bella"

Lent by the Royal Pitti Gallery, Florence.

Three-quarter length portrait of a young woman, turned slightly to left. She wears a rich blue dress with puffed sleeves; her hair is braided with pearls.

Oil on canvas. 39⅜×30 in. (100×76 cm.).

Lit.: Gronau, *Titian*, 1904, 93; *Venturi*, IX, iii, 278 (repr.).

Repr.: *Klassiker der Kunst, Titian*, 1907, 63; *Souvenir*.

Comparison with Titian's portrait of Eleonora Gonzaga in the Pitti makes it hard to believe the hypothesis originated by Thausing (*Zeitschrift für bildende Kunst*, 1878) that the same lady is represented in this picture.

TITIAN (TIZIANO VECELLIO)

1480? Pieve di Cadore—Venice—Rome—Venice 1576.

XXX **168** A Venetian Family

Lent by the National Gallery, London.

Under a deep blue sky, broken with clouds, male members of a noble Venetian family are in the act of worship on the steps of an altar. In the centre, the head of the family kneels on one knee, as though in meditation after his prayer. To the left, two other members of the family stand gazing in reverence at a reliquary in the form of a cross, standing on the altar between two flaming candles. On the left, a group of three boys are kneeling, but paying little attention to the ceremony; on the right, another group of three are playing with a small dog.

Oil on canvas, relined. 81×113 in. (206×288 cm.).

In the collection of Van Dyck, the first of nineteen Titians enumerated in the inventory of his collection, now in Vienna (see *Zeitschrift für bildende Kunst*, N.F., XXXIII, 1922, 22). Purchased from Van Dyck's executors by Algernon Percy, 10th Earl of Northumberland. Purchased by the National Gallery from the Duke of Northumberland, 1929.

Exh.: British Institution, 1818 (No. 86); 1846 (No. 109); Royal Academy Winter, 1873 (No. 146).

Lit.: Leslie & Taylor, *Life of Sir Joshua Reynolds*, II, 495; *Farington Diary*, VIII (1818), 179; *Waagen*, I, 393; Crowe &

Cavalcaselle, *Life of Titian*, 1877, I, 304*n.*; Gronau, *Titian*, 1904, 278.

Engraved by Baron, 1732.

Repr.: *Klassiker der Kunst, Titian*, N.D., 168; *Souvenir.*

For many years described as the *Cornaro Family;* but corresponds exactly with the description in an inventory of 1567 of the artistic possessions of Gabriele Vendramin, of a painting by Titian of Andrea Vendramin, Gabriele his brother, and the seven sons of Andrea (see Gronau, *Apollo Magazine*, II, 126–7, where the old man is identified as Gabriele and the sons as Luca, standing; Leonardo, Francesco and Federico on the left; Bertoldo, Giovanni and Filippo on the right). This identification gives the group a date before 1552 (death of Gabriele), which accords better with its style than that of 1560 previously proposed (*e.g.* Crowe & Cavalcaselle, *loc. cit.*). According to a document of uncertain but not early date, in the possession of the Duke of Northumberland, the cross on the altar was a sacred relic displayed on the altar of the brotherhood "of the Scuola di S. Giovanni Evangelista." This document also refers to the central figure as "Sir Giorgio Corner." Several *pentimenti* reveal changes in the original design, notably that the man on the left was at first nearer the left edge. Copies are at Hampton Court (by Old Stone) and Northwick Park (omitting the cross on the altar). Another, by Gainsborough, from the engraving, was in the Samuel Rogers Collection; a fourth, by a follower of Van Dyck, which also omits the cross, was in the Lady Lucas Collection; a fifth is in the collection of Lord Stamford, Dunham Massey Hall, Cheshire, inventoried in 1769 as copied by Harding.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

XX 169 Diana and Actaeon

Lent by the Earl of Harewood.

In the left foreground Diana is discharging an arrow at Actaeon, on the right, upon whom her hounds rush furiously, at the moment of his transformation into a stag. Background of woodland and cloudy sky.

Oil on canvas. 70½×78 in. (179×198 cm.).

Coll.: Archduke Leopold; Orleans; Sir Abraham Hume, 1792; Lord Alford, before 1845; Earl Brownlow.

Exh.: British Institution, 1819 (?), No. 118; 1845, No. 53; Royal Academy Winter, 1872, No. 73; 1893, No. 121; New Gallery, 1894–5, No. 166; Grafton Galleries, 1910–11, No. 154.

Lit.: *Description des Tableaux du Palais Royal,* 1727, 469; *Waagen,* II, 313–4; Buchanan, *Memoirs of Painting,* 1824, 113; Fry, *Burlington Magazine,* XX, 162 (repr.); Stryienski, *La Galerie du Regent,* 1913, 47, 150.

Engraved by Couché, *Galerie du Palais Royal,* II, 1808, pl. X.

Repr.: *Catalogue of Old Masters, Grafton Galleries,* 1911, pl. lxxvi; *Klassiker der Kunst, Titian,* N.D. 197.

In a letter from Titian to Philip II, June 19, 1559, referring to the *Diana and Actaeon* and *Diana and Callisto,* of the Ellesmere Collection, he speaks of "the other two poesies which I have already begun," one of which is "Actaeon torn by his Hounds" (see Crowe & Cavalcaselle, *Life of Titian,* 1877, II, 275). This is possibly the picture exhibited.

DEL SARTO (ANDREA D'AGNOLO called)

1486 Florence—France—Florence 1531.

X ~~170~~ **Portrait of a Woman**

Lent by H.M. THE KING (from Windsor Castle).

Seen to the waist, life size, turned half right, looking towards the spectator. Has dark hair and wears a dull gold dress. Dark background.

Oil on wood. 25½ × 19¼ in. (65 × 49 cm.).

Lit.: *Crowe & Cavalcaselle,* VI, 203 (as Nanaccio or Salviati); Berenson, *Florentine Painters,* 1912, 104.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—Venice 1576.

X 171 **Portrait of an Englishman**

Lent by the ROYAL PITTI GALLERY, FLORENCE.

Portrait of a fair-haired young man with a scanty beard, seen three-quarter length, standing facing the spectator, his left hand on his hip, holding a pair of gloves in his right. He is dressed in black and wears a gold chain round his neck.

Oil on canvas. 44 × 36⅝ in. (111 × 93 cm.).

Lit.: G. Gronau, *Titian,* 1904, 101; *Venturi,* IX, iii, 324–6.

Repr.: *Klassiker der Kunst, Titian,* 1907, 83; *Souvenir.*

The titles *The Young Englishman* and *The Duke of Norfolk* rest solely on the sitter's type. A. Venturi believes the sitter to be Ippolito Riminaldi, on the strength of his likeness to the sitter in a portrait at one time in the Lazzaroni Collection, Rome, inscribed, in an early hand, on the back: *Ippolitus Riminaldus* (*Storia,* IX, iii, 327).

CORREGGIO (ANTONIO ALLEGRI DA)

c. 1494 Correggio—Parma—Correggio 1534.

X 172 La Zingarella

Lent by the Royal Gallery, Naples.

The Virgin, seated in a tangle of flowers and grasses, bends over the Child asleep on her lap. Above are flying cherubs; below, to the left, a rabbit. The Virgin wears a turban-like headdress, from which the picture takes the title La Zingarella (the gypsy), given it as early as the 16th century.

Oil on wood. 18½×14½ in. (47×37 cm.).

Coll.: Rannuccio Farnese, Parma. After 1607 belonged to Rannuccio's sister in the monastery of San Paolo, Parma. After her death returned to Farnese family, who kept it in the Palazzo del Giardino, Parma. Taken to Capodimonte, Naples, 1734.

Lit.: C. Ricci, *Correggio*, London, 1898, 117; *Venturi*, IX, ii, 510.

Repr.: *Klassiker der Kunst, Correggio*, 1907, 22; *Souvenir*.

CORREGGIO (ANTONIO ALLEGRI DA)

c. 1494 Correggio—Parma—Correggio 1534.

X 173 The Marriage of St. Catherine

Lent by Alberto Ginoulhiac, Milan.

The Virgin is enthroned in the centre, with St. Anne behind her and the infant Jesus on her lap. He places a ring on the finger of St. Catherine, who kneels to the left of the throne, a crown and the emblems of her martyrdom at her feet. Behind her is St. Francis. To the right is St. Dominic, watching the ceremony.

Oil on wood. 11×8¼ in. (28×21 cm.).

Costabili Coll., Ferrara; Frizzoni Coll., Milan.

Lit.: C. Ricci, *Correggio*, London, 1896, 100 (repr.); Berenson, *North Italian Painters*, 1907, 200; *Venturi*, VII, iii, 1159 (repr.) and IX, ii, 490.

Repr.: Gronau, *Correggio* (Klassiker der Kunst), 2.

A very early work, showing the influence of Mantegna in the throne, garlanded alcove, etc.

LOTTO (LORENZO)

c. 1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

XX 174 **Portrait of a Man**

Lent by the ROYAL BRERA GALLERY, MILAN.

Half-length of an old man with a red beard, seen full face, dressed in black. He holds his gloves in his left hand and a handkerchief in his right.

Oil on canvas. 35½×27½ in. (90×70 cm.).

Coll.: Conte Bertolazzone Derache; Conte Castellani; Giuseppe Baslini till 1859; acquired for the Brera by King Victor Emmanuel II. in 1860.

Lit.: Berenson, *Lorenzo Lotto*, 1905, 221.

Repr.: *Souvenir.*

PARIS BORDONE

1500 Treviso—Venice—? France—Venice 1571.

175 **The Lovers**

Lent by the ROYAL BRERA GALLERY, MILAN.

Behind a parapet, facing the spectator, stands a young fair-haired woman, in a green dress with a low-cut white corselet. She leans her head on the shoulder of a man on her left, and abstractedly takes from his hand a heavy gold necklace. Above her right shoulder is the head of a bearded man.

Oil on canvas. 37¾×32¼ in. (96×82 cm.).

Coll.: Giovanni Binetti, Milan; acquired 1890.

Lit.: Frizzoni, *Archivio Storico dell'Arte*, 1890, 449; Malaguzzi Valeri, *Catalogo della R. Pinacoteca di Brera*, 50 (repr. with bibliography); Cust, *Notes on Pictures in the Royal Collection*, 1911, 31 (repr.).

Repr.: *Souvenir.*

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrarra—Mantua—
Venice 1576.

XX 176 **Virgin and Child**

Lent by SENATOR LUIGI ALBERTINI, ROME.

The Virgin is seated, seen almost full-length, turned slightly to the left, looking down at the Child lying on her lap, supported by her right hand. He is naked, save for a fold of white drapery across his body, and looks up at his mother. On the left, behind a column, is a mysterious scene with a wild sky.

Oil on canvas. 48½×37½ in. (122.5×94 cm.).

Coll.: Marchese Mazenti, Milan, 1879; Dr. Pinetti, Martinengo, till 1918.

Described as by Titian, in 17th and 18th century catalogues of the Mazenta Gallery, preserved in the archives of the Castello Sforzesco. Identified as Titian by Giambattista Crespi (il Cerano) in 1616, in a document belonging to Senator Albertini.

VERONESE (PAOLO CALIARI called)

1528 Verona—Venice—Rome—Venice 1588.

XXXX 177 Portrait of Count Giuseppe Porto and His Son

Lent by COUNT ALESSANDRO CONTINI.

A bearded man, seen full-length, dressed in long hose and a short fur-lined coat. He places his right arm on the shoulder of his young son, who is dressed as he is, save that his fur-lining is light.

Oil on canvas. 81×54 in. (207×137 cm.).

From the Porto Palace, Vicenza (?). Coll.: Sedelmeyer, 1913.

Lit.: Hadeln, *Art in America*, Oct. 1927, 243 (repr.); Fiocco, *Paolo Veronese*, 1928, 120 (repr.).

This picture is a pendant to one representing a lady and her daughter, now in the Walters Collection, Baltimore (81×47½ in.: as Zelotti). The identification of the sitter and the provenance is only traditional.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Venice—Madrid 1769.

XXX 178 The Finding of Moses

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

Beneath a clump of trees, backed by rocky hills, the Princess stands, a pet dog in her arms, attended by her duenna, a dwarf, pages and pikemen. She looks down at the infant Moses, lying naked on the lap of one of her ladies, over whose shoulder another lady bends. On her left, the sister of Moses asks whether his mother should be called as nurse. The costumes are those of 18th century Italy, and the landscape is Italian.

Oil on canvas. 79×134 in. (200.5×340.5 cm.).

Coll.: Thomas Hamlet, Denham Court, Bucks, sold 22 May, 1841, No. 87, bt. Heilbron. Presented by Robert Clouston to the Royal Institution, 1845. Passed to the National Gallery of Scotland, 1858.

Exh.: Grafton Galleries, 1910–11, No. 97.

Lit.: *Waagen*, III, 271; Berenson, *Venetian Painters*, 1894, 133; *Der Cicerone*, Jan. and Feb., 1913; Molmenti, *G. B. Tiepolo*, 263 (repr. 259).

Repr.: *Souvenir*.

Engraved by Jonnard, *Magazine of Art*, 1890.

The same composition, with the addition on the right of a halberdier and a dog, appears in a smaller painting in the Stuttgart Gallery. From this, and from its identity in scale and technique, No. 179 is identified as originally forming an extension to the right of the Edinburgh picture.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Venice—
Madrid 1769.

179 A Halberdier

Lent by A. Fauchier Magnan, Paris.

On the extreme right, a bare-headed man, holding a halberd with his right hand, looking down at a white greyhound by his side. In the background, a landscape of river and hills, with two fishermen.

Oil on canvas. 80¾ × 52 in. (205 × 132 cm.).

Coll.: Lord Blantyre, Renfrewshire, Scotland. In hands of a Paris dealer, 1912.

Repr.: *Souvenir*.

Originally formed the right-hand side of No. 178. (*cf.* note thereon).

VERONESE (PAOLO CALIARI called)

1528 Verona—Venice—Rome—Venice 1588.

180 S. Jerome Introducing a Donor

Lent by the Governors of Dulwich College.

The Saint stands on the right, dressed in Cardinal's robes, holding with his left hand the model of a church in the folds of his mantle. His right hand is raised, as in the act of blessing, above the head of a kneeling gentleman, who, with his hands joined in prayer, looks up at the Saint. In the background, two columns seen against the sky.

Oil on canvas. 88½×48 in. (225×122 cm.).

Coll.: Desenfans-Bourgeois. Bequeathed to Dulwich College, 1811.

Lit.: Sir Edward Cook, *Catalogue of Pictures at Dulwich*, 1914, No. 270; Ingersoll-Smouse, *Gazette des Beaux-Arts*, v^{e} per. XIV, 22; Osmond, *Paolo Veronese*, 1927, 82 (repr.); Fiocco, *Paolo Veronese*, 1928, 198.

Part of a large altarpiece, of which the corresponding part from the left side is in the National Gallery, Edinburgh, another part in the National Gallery of Canada (the Dead Christ with Angels). A Donor and Saint, noted by Waagen (II, 60) at Castle Howard, as the opposite wing to the Dulwich picture, may be the Edinburgh panel. The Edinburgh and Ottawa portions were originally in the Duke of Sutherland Coll., Stafford House.

TITIAN (TIZIANO VECELLIO)

1480? Pieve di Cadore—Venice—Ferrara—Mantua—Venice 1576.

181 Portrait of Paul III

Lent by the National Museum, Naples.

The white-bearded Pope is seated, turned half right, seen three-quarter length, bareheaded, in an armchair covered with red velvet. He wears white robes and a red cape edged with ermine.

Oil on canvas. 41¾×32¼ in. (106×82 cm.).

Painted in Rome, 1543. In inventory of 1680 of the Palazzo del Giardino, Parma; Naples, Capodimonte; sent to Palermo 1798.

Lit.: G. Gronau, *Titian*, 1904, 139; *Venturi*, IX, iii, 145, 297 (repr.).

Repr.: *Klassiker der Kunst, Titian*, 1907, 100.

The identification of this portrait with that of Paul III, mentioned in contemporary letters as being painted by Titian from the life, is not certain.

CORREGGIO (ANTONIO ALLEGRI DA)

c. 1494 Correggio—Parma—Correggio 1534.

182 The Virgin and Child ("La Madonna del latte")

Lent by the Museum of Fine Art, Budapest.

The Virgin is seated looking down at the Child sprawling on her knee, and giving him her breast. He stretches out his hand towards some fruit carried by the infant St. John, who is standing on the right.

Oil on canvas. 26¾×22½ in. (68×57 cm.).

Mentioned by Goethe in his *Italian Journey*, 1787. Coll.: Prince Crivelli, Naples, 1795; Esterhazy.

Lit.: C. Ricci, *Correggio*, London, 1896, 176 *et seq.*

Repr.: Gronau, *Correggio* (Klassiker der Kunst), 84; *Souvenir.*

The history of this picture is obscured by the fact that in the 18th century several replicas seem to have passed for originals. One of these is probably the picture now at Leningrad, which has been considered the original. Ricci holds that the original drawing for the picture is in the Albertina Coll., Vienna.

CORREGGIO (ANTONIO ALLEGRI DA)

c. 1494 Correggio—Parma—Correggio 1534.

183 Christ in the Garden of Gethsemane

Lent by the Duke of Wellington.

Christ kneels on the left, illuminated by a glory, his face uplifted and his hands outspread in a gesture of resignation. A child angel descends towards him. To the right, beneath trees, the disciples lie sleeping; beyond, a sombre landscape of hills extends into the distance, whence soldiers are dimly seen approaching.

Oil on wood. 15½×16⅝ in. (39.5×42 cm.).

Seen by Vasari at Reggio in Emilia. Coll.: Francesco Maria Signoretti, 1584; Piero Visconti, Milan, 1590. Bought by Marchese di Caracena for Philip IV. of Spain; presented by Ferdinand VII. to the first Duke of Wellington.

Exh.: British Institution, 1854, No. 12; Royal Academy Winter, 1887, No. 131.

Lit.: *Vasari*, IV, 117; *Waagen*, II, 275; Ricci, *Correggio* (Eng. trans.), 1896, 231 (repr. with bibliography); *Catalogue of the Pictures and Sculpture at Apsley House*, 1901, I, 162 (repr. with bibliography); Gronau, *Correggio* (*Klassiker der Kunst*), 1907, 120 (repr.) and 164; Berenson, *North Italian Painters*, 1910, 200.

A late work.

LOTTO (LORENZO)

c. 1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

184 Portrait of a Lady

Lent by the Gallery of the Carrara Academy, Bergamo.

A middle-aged lady, seen half-length, almost full face. She wears a turban-like headdress and strings of pearls round her neck.

A curtain forms the background on the right; a moonlit landscape is to the left.

Oil on canvas. 20×16½ in. (51×42 cm.).

Coll.: Counts Grumelli, Bergamo, till 1882.

Lit.: Berenson, *Lorenzo Lotto*, 1905, 148 (repr.); Frizzoni, *Le Gallerie dell'Accademia Carrara, Bergamo*, 1907, 28 (repr.).

Repr.: *Souvenir*.

Berenson (*loc. cit.*) suggests that this lady may be Elisabetta Rotta, who appears as the donor in the picture of *Christ Taking Leave of his Mother*, by Lotto, in the Kaiser-Friedrich Museum, Berlin.

BARTOLOMEO VENETO

c. 1480 Venice—Ferrara—Milan (?) c. 1540.

185 Portrait of a Man

Lent by the Royal Corsini Gallery, Rome.

A young clean-shaven man, seen half-length, turned half left. He wears a coat with a fur collar and check silk sleeves over a pleated white shirt. On his black hat is a badge representing a figure brandishing a club, a lion begging and another lion running away; with an abbreviated motto (*R.B.S.I.E.H. C.O.I.T*) written round it. In his hand is the pommel of his sword, adorned with a gold plaquette. Behind him is a red curtain, and, to the right, a landscape. The edge of the pommel is inscribed: *IИBVA NO.*

Oil on wood. 28×21¼ in. (71×54 cm.).

Coll.: Torlonia.

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 300; Venturi, *l'Arte*, II, 1899, 454 (repr.), *Storia*, VII, iv, 698; Mayer, *Pantheon*, 1928, 575 (repr.).

Repr.: *Souvenir*.

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Rome—Mantua 1506.

186 Judith before the Tent of Holofernes

Lent by Joseph E. Widener.

Judith stands at the opening of a tent, with her right hand grasping a short sword, with her left placing the severed head of Holofernes in a bag held open by her attendant, who wears an oriental costume. In the tent is seen a bed with the upturned foot of Holofernes on the right.

Tempera (?) on wood. 12×7⅛ in. (30.5×18 cm.).

Coll.: Prince Charles of England (afterwards Charles I); Earl of Pembroke and Montgomery, Wilton.

Exh.: Manchester Art Treasures, 1857, No. 96; New Gallery,

1894–5, No. 228; Grafton Galleries, 1913–14, No. 41A; Duveen Galleries, New York, 1924, No. 40.
Lit.: Berenson, *Study and Criticism*, 1912, I, 97; and *Art in America*, 1918, VI, 127; *Venturi*, VII, iii, 242; Valentiner, *Catalogue of Early Italian Paintings Exhibited at the Duveen Galleries*, New York, 1924, No. 4.
While in the Coll. of Prince Charles, attributed to Raphael. According to Van der Doort, given by the Prince to Lord Pembroke in exchange for a *Portrait of a Woman*, by Bellini, and *The Infant Christ and S. John*, by Parmigianino (see *Catalogue and Description of King Charles the First's Collections*, published Bathoe, 1757, 4–5).
A drawing of the same subject, with the same figures, but without the background, is on exhibition (No. 711).

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Rome—Mantua 1506.

✓ 187 The Adoration of the Shepherds

Lent by CLARENCE H. MACKAY.

Outside a roofless wooden hut the Virgin is kneeling adoring the Child, who is asleep on a corner of her cloak. To the left is Joseph, seated before a wattle fence, leaning against the stump of a tree. On the right, two shepherds advance with rustic reverence. On a distant hill angels are telling the news to other shepherds, and two country people are approaching across a plank.
Tempera on wood, transferred to canvas. 15×21½ in. (38×54.5 cm.).
Possibly the painting described as a *Presepe* in the Este Palace, Ferrara, in 1586 (see Venturi, *Archivio Storico dell' Arte*, 1888, 425). Coll.: C. Rouse Boughton Knight.
Exh.: Royal Academy Winter, 1882, No. 186; and 1912, No. 42.
Lit.: Crowe & Cavalcaselle, *North Italy*, II, 85 (repr.); *Venturi*, VII, iii, 143 (repr.); Valentiner, *The Clarence H. Mackay Collection*, 1926, No. 6 (repr. with bibliography).
Repr.: *International Studio*, Aug. 1925, 341.
Possibly the *Birth of Christ* imported by Day from the Aldobrandini Villa (see Buchanan, *Memoirs of Painting*, II, 6).

BOTTICELLI (ALESSANDRO FILIPEPI)

1444 Florence—Rome—Florence 1510.

XX 188 a & b and 191 a & b Predella Panels with the Legend of St. Mary Magdalen

Lent by the CITY OF PHILADELPHIA (Johnson Collection).

(1) Christ preaching. He stands on a pedestal on the extreme right in a pillared hall. A group of men and women kneel and

stand before him. In the centre the Magdalen stands aloof, her hands raised to her face. It is the moment of her conversion.

Tempera on wood. $7\frac{1}{8}\times16\frac{5}{8}$ in. (18×42.3 cm.).

(2) The Feast in the House of Levi. Five men are seated at an L-shaped table spread in a wainscoted room. On the right Christ is addressing the Magdalen, who has prostrated herself at his feet.

Tempera on wood. $7\frac{1}{8}\times16\frac{1}{2}$ in. (18×42 cm.).

(3) Noli me tangere. In the centre of a walled garden Christ is appearing to the Magdalen, who kneels on the left. A mountainous landscape is seen through an arched opening on the right.

Wood. $7\frac{1}{8}\times16\frac{5}{8}$ in. (18×42.3 cm.).

(4) The last moments of the Magdalen. On the right a chapel in which the Magdalen is receiving the Communion from a bishop. On the left, in a rocky landscape, she is being borne up to heaven by two angels. A man kneels to the right at the edge of the chapel.

Wood. $7\frac{1}{8}\times16\frac{1}{2}$ in. (18×42 cm.).

Bought in a sale room in Florence.

Lit.: *Catalogue of the Johnson Collection*, 1913, I, 27, 44–47 (repr.); Yashiro, *Burlington Magazine*, XLVI, 157 (repr.); Bode, *Sandro Botticelli*, London, 1925, 126 (repr.).

Repr.: *Klassiker der Kunst, Botticelli*, 1926, 84–5.

Predella of the altarpiece representing the Trinity with the Magdalen and S. John the Baptist, in the collection of Viscount Lee of Fareham, which has been identified by Yashiro (*loc. cit.*) as the altarpiece painted for the monastery of Santa Elizabetta delle Convertite, Florence, and dated by him c. 1475.

GHIRLANDAIO (DOMENICO)

1449 Florence—Rome—Florence 1494.

++× 189 **Portrait of Giovanna Tornabuoni**

Lent by J. Pierpont Morgan, New York.

Half-length, in profile to the left, her hands folded before her, holding a handkerchief. Wears a tunic of gold brocade over a dark red dress, with slashed sleeves, a ruby-and-pearl pendant on her breast. In the background, a shelved niche, in which lie a book and an ornament of pearls and jewels surmounted by a winged dragon. From a shelf hangs a string of coral beads. A cartellino attached to the wall is inscribed: *ARS VTINAM*

MORES ANIMVM QVE EFFINGERE POSSES PVLCHRIOR IN TERRIS NVLLA TABELLA FORET MCCCCLXXXVIII.

Tempera (?) on wood. 29¾×19½ in. (75.5×49.5 cm.).

In possession of Tornabuoni and Pandolfini families, Florence, until the 19th century. Coll. : Baron Achille Seillière ; Madame de Sagan ; Henry Willett ; Rodolphe Kann. Acquired by J. P. Morgan, 1907.

Exh. : Royal Academy Winter, 1878, No. 210 ; National Gallery, London, 1888.

Lit. : Valentiner, *Catalogue of Early Italian Paintings exhibited at the Duveen Galleries, New York,* 1926, No. 15 (repr. with bibliography) ; *Venturi,* VII, i, 578 ; *Crowe & Cavalcaselle,* IV, 325 (Edit. note).

Repr. : *Souvenir.*

MASACCIO

1401 Castello S. Giovanni—Florence—Pisa—Rome 1428.

190 **A Florentine Birth Scene.** **(A " Desco da parto")**

Lent by the KAISER-FRIEDRICH MUSEUM, BERLIN.

On the right, in the room of a palace of early Renaissance design, the mother of a newly-born child is lying in bed, surrounded by women attendants, one of whom holds the child on her knee. Along a colonnade opening on a courtyard a group of women friends come to visit and congratulate her. On the left, along another arm of the colonnade, men bear presents, preceded by two trumpeters, with banners on their trumpets bearing the arms of Florence. On the reverse : a naked child playing with a dog.

Tempera on wood, circular. Diam. : 22 in. (56 cm.).

In a private collection, Florence. Acquired there by the Museum, 1883.

Lit. : Morelli, *Die Galerie zu Berlin* (Ed. Frizzoni), 1893, 17 (as Andrea di Giusto ?) ; *Gemälde-galerie des Kaiser-Friedrich Museum,* 1912, 34 (repr.) ; *Venturi,* VII, i, 115 (with bibl.) ; Schubring, *Cassoni,* 1915, No. 80 ; *Van Marle,* X, 279 (repr.) ; Mesnil, *Masaccio,* 1927, 92 (repr.).

Repr. : *Souvenir.*

" Deschi da Parto " were the round or polygonal trays, ornamented generally with secular subjects, which were filled with sweetmeats, etc., and presented to ladies on the birth of a child. Perhaps the painting described by Bocchi (*Le Bellezzi della Città di Firenze,* Ed. Cinelli, 1677, 367) as in the house of Baccio Valori ; and by Baldinucci (1811, V, 296), as a " piccolo quadro, dove a tempera è figurato il parto di una Santa," by Masaccio, in the house of Alessandro de' Baccio, Florence.

ANGELICO (FRA GIOVANNI)

1387 Vicchio di Mugello—Fiesole—Cortona—Florence—Orvieto—Rome 1455.

XX ~~192~~ A Miracle of SS. Cosmas and Damian

Lent by Captain E. G. Spencer-Churchill.

Interior of a room in which a man is seen lying with closed eyes in a large double bed whilst SS. Cosmas and Damian, who have cut off his leg afflicted with cancer, replace the diseased leg with one taken from a Moor lately dead. At the side of the bed a woman is seated on a stool, her head resting on her arms.

Tempera on wood. 7$\frac{3}{4}$×8$\frac{3}{4}$ in. (19.5×22 cm.).

Coll.: Duke of Lucca, sold London, July 25th, 1840, No. 1.

Exh.: Gallery of Society of Painters of Water-Colours (with Duke of Lucca Coll.), July, 1840, No. 49; Worcestershire Exhib. 1882; Burlington Fine Arts Club, 1919, No. 13.

Lit.: *Waagen,* III, 196; *Catalogue of the pictures at Northwick Park,* 1921, No. 4.

Repr.: Arundel Club Portfolio, 1912.

Probably part of a predella. The attribution has been questioned by Sir Claude Phillips (*Burlington Magazine,* XXXIV, 210), and reaffirmed by Roger Fry (*ibid.,* XXXV, 4, repr.).

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

X 193 Head of an Angel

Lent by the Martinengo Gallery, Brescia.

Head and shoulders of an angel, looking three-quarters to right. He has long fair curls and wears a white robe, over which are thrown a red scarf and a green cloak.

Oil and tempera (?) on wood. 12$\frac{1}{4}$×10$\frac{5}{8}$ in. (31×27 cm.).

Fragment of an altarpiece originally painted for the Baroncio Chapel, S. Agostino, Città di Castello. In 1788 an attempt was made to sell it to the painter, Hamilton, but he was forced to give it up. After the earthquake of 1789 it was bought by Pope Pius VI., who cut it up. This fragment passed into the collection of Count Tosio, thence into the Brescia Gallery.

Lit.: O. Fischel, *Berlin Jahrbuch,* 1912, ii, iii; G. Zappa, *Bollettino d'Arte,* 1912, 332; *Venturi,* IX, ii, 77 (repr.).

Repr. : *Klassiker der Kunst, Raphael*, 1923, 5.

The Baroncio altarpiece from S. Agostino, Città di Castello was painted by Raphael in partnership with Evangelista da Pian di Meleto in 1500. It represented S. Nicholas of Tolentino, crowned by God the Father, with the Virgin and St. Augustine (or St. Nicholas of Bari) to left and right respectively. The devil was beneath his feet, and angels on each side. The only other surviving fragments are God the Father and the Virgin at Naples. (No. 371 in the Exhibition.) The composition is known through an original drawing at Lille (Musée Wicar) and a copy at Città di Castello. The Brescia angel was identified after the cleaning by Cavenaghi in 1912 had revealed its wing. Till then it had passed as a work of Timoteo Viti.

PESELLINO (FRANCESCO PESELLO)

1422 Florence—Pistoia—Florence 1457.

194 The Annunciation

Lent by MAJOR GAMBIER-PARRY.

On the right the Virgin kneeling ; behind her, a desk and a door through which a bed is seen. On the left, the angel, also kneeling ; in the background, a colonnade.

Tempera on wood. 7¾×5⅜ in. (19.7×13.7 cm.).

Acquired in Siena by Thomas Gambier-Parry c. 1850.

Lit. : *Crowe & Cavalcaselle*, IV., 213 (Edit. appendix) ; Berenson, *Florentine Painters*, 1912, 163.

Formerly attributed to Filippo Lippi.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

195 The Virgin and Child ("The Esterhazy Madonna")

Lent by the MUSEUM OF FINE ARTS, BUDAPEST.

The kneeling Virgin supports the infant Christ, who sits on a mound, to the right, and looks down at the little St. John. He kneels on the left, and seems to be playing with a parchment scroll. In the background is a hilly landscape with a ruined building.

Tempera (?) on wood. 11½×8½ in. (29×21.5 cm.).

In the possession of Pope Clement XI, who presented it to Elizabeth, wife of the Emperor Charles VI. Coll. : Prince Kaunitz, Vienna ; Esterhazy.

Lit.: Crowe & Cavalcaselle, *Raphael*, 1882, 365–68.

Repr.: *Klassiker der Kunst, Raphael*, 1906, 37; *Souvenir.*

Unfinished. The drawing for this picture in the Uffizi is exhibited (No. 485). A very important version, once in a private collection in England, cannot be traced.

POLLAIUOLO (ANTONIO)

1433 Florence—Rome 1498.

196a Hercules Slaying the Hydra

Lent by the Royal Uffizi Gallery, Florence.

Hercules, lunging from left to right, seizes the Hydra by one of its necks and strikes at it with his club. He is naked, save for the skin of the Nemean lion, which swings back in a loop from his head and is knotted round his loins. In the background is the Val d'Arno.

Oil (?) on wood. 6⅝×4¾ in. (17.5×12 cm.).

For history and literature, see note on No. 196b.

Repr.: *Souvenir.*

Companion picture to No. 196b. A related drawing is in the British Museum.

POLLAIUOLO (ANTONIO)

1429 Florence—Rome 1498.

196b Hercules Slaying Antaeus

Lent by the Royal Uffizi Gallery, Florence.

Hercules has lifted Antæus from the ground, and is crushing the breath from his body. In the background, an extensive landscape.

Oil (?) on wood. 6⅜×3½ in. (16×9 cm.).

Coll.: Pitti Palace: placed in the Uffizi, 1798.

Lit.: M. Cruttwell, *A. Pollaiuolo*, 1907, 70; *Van Marle*, XI, 364 (repr.).

Repr.: *Souvenir.*

Companion picture to No. 196a. Probably much later than the large paintings of the same subject executed by Pollaiuolo for Lorenzo il Magnifico in 1460. Compare with bronze of same subject, No. 941.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

197 Christ Blessing

Lent by the Martinengo Gallery, Brescia.

Christ is seen half-length, standing facing the spectator, his right arm raised in blessing, his left pointing to his wound. He is nude, save for a red cloak which hangs over his left shoulder, and falls across him below the waist. In the background, a vague landscape.

Oil and tempera (?) on wood. 11½×9¼ in. (30×25 cm.).

From the Mosca family Pesaro. Bought by Count Paolo Tosi in 1832.

Lit.: Crowe & Cavalcaselle, *Raphael*, 1882, I, 240; *Venturi*, IX, ii, 107 (repr.).

Repr.: *Klassiker der Kunst, Raphael*, 1923, 13.

PIERO DELLA FRANCESCA

1416 ? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492.

198 Federigo da Montefeltro, Duke of Urbino, K.G.

Lent by the Royal Uffizi Gallery, Florence.

Bust portrait in profile, to left. He wears a red hat and tunic. Behind him is a broad river and an extensive landscape.

On the reverse: The Duke is on a triumphal chariot drawn by two white horses. Behind him stands a winged figure, crowning him; before him four female figures, symbolising his virtues. Cupid is charioteer. The chariot moves from left to right, along a high rocky ledge, behind which stretches a wide landscape with a lake.

Tempera on wood. 18½×13 in. (47×33 cm.).

Came to the Pitti Palace from Urbino with No. 199, part of a legacy of the Della Rovere's in 1631. Placed in the Uffizi Gallery, 1773.

Lit.: Roberto Longhi, *Piero della Francesca*, 1927, 88, *sq.* (repr. with bibliography); *Van Marle*, XI, 26 (repr.).

Repr.: *Souvenir.*

Federigo da Montefeltro b. 1422; famous condottiere and patron of art and letters; Duke of Urbino and K.G. 1474: d. 1482.

Formed a diptych with No. 199 (*cf.* note thereto).

PIERO DELLA FRANCESCA

1416 ? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492.

199 Portrait of the Duchess of Urbino, probably Battista Sforza

Lent by the ROYAL UFFIZI GALLERY, FLORENCE.

Bust portrait, in profile, to right. She wears an elaborate headdress and collar of jewels, from which hangs a pendant. Background of wide landscape with low hills.

On the reverse : The Duchess, seated on a triumphal car, drawn by two dun unicorns, driven by Cupid. Before and behind her are two women emblematic of her virtues. The chariot moves from right to left, along a rocky ridge. Behind is a boundless view, the low hills rising with the sky.

Tempera on wood. 18½×13 in. (47×33 cm.).

For history, etc., see note to No. 198.

Formed a diptych with No. 198. This diptych is hard to date. Both stylistic and documentary evidence point to a date well before 1466 (*cf.* Cinquini, *l'Arte*, 1906, 56), but this would make Battista Sforza (1446–72) under twenty, while the lady of the portrait appears considerably older. On the other hand, Federigo's first wife, Gentile Brancaleone (d. 1457), was extremely fat.

GALLERY IV

0·215·218·220·230·237·249·254·

ZOPPO (MARCO)

1433 Bologna—Padua—Bologna 1498.

✓ ✗ **200 The Virgin and Child**

Lent by VISCOUNT WIMBORNE.

The Virgin, in a red dress and blue mantle, with a crown over her white veil, stands in an alcove with the Child at her breast. Two child angels hold festoons of fruit above her; two others stand on each side blowing trumpets, two behind play bagpipes; and two, seated on a ledge in front, play, one a viol and the other a zither. Signed on a cartellino: *OPERA DEL ZOPPO DI SQVARCIONE.*

Oil on canvas. 34×27½ in. (86.5×70 cm.).

Purchased from Manfrini Collection, Venice, 1868.

Exh.: Burlington Fine Arts Club, 1894, No. 2 (as Gregorio Schiavone).

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 50 (as Zoppo); *Venturi*, VII, iii, 25 (as Zoppo. Repr.).

Repr.: Burlington Fine Arts Club, *Works of the School of Ferrara-Bologna*, 1894, pl. ii.; Drey, *Carlo Crivelli*, 1927, 43; *Souvenir*.

The attribution to Schiavone in the *Catalogue of the Burlington Fine Arts Club Exhibition* was on the authority of A. Venturi, a view reversed in his *Storia*, VII (*loc. cit.*).

CRIVELLI (CARLO)

1430–35 Venice—Padua (?)—The Marches 1495.

✓ ✗ **201 The Virgin and Child**

Lent by JULES S. BACHE, NEW YORK.

She is seen half-length standing behind a balustrade supporting the Child, who sits in front of her on a cushion holding a goldfinch in both hands. Behind are a curtain and two swags of fruit; in the background a distant landscape. Signed on a cartellino lying on a cloth on the balustrade: *OPVS KAROLI CRIVELLI VENETI.*

Wood. 14×9 in. (35.5×23 cm.).

Acquired in Italy by Walter Jones, Clytha, North Wales, sold May 8, 1852, No. 103. Coll.: Thomas George Baring, 1st Earl of Northbrook; Francis George, 2nd Earl of Northbrook.

Exh.: Royal Academy Winter, 1872, No. 235; New Gallery, London, 1894-95, No. 42; Burlington Fine Arts Club, 1912, No. 14.

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 92; Berenson, *Study and Criticism*, I, 102; Venturi, VII, iii, 376, (repr.); Drey, *Crivelli*, 1927, 128 (repr.).

FRANCIA (FRANCESCO)

1450 ?—Bologna—1517.

202 Virgin and Child with Two Angels

Lent from the Castle Rohoncz Collection, Hungary.

The Virgin is seen full face, seated on a low parapet, supporting on her right knee the Child, who lifts his hand in benediction. Two angels stand adoring behind her. Landscape background. Signed on the parapet: *FRANCIA/AVRIFEX/BONŌ.*

Wood. 35¾×23¼ in. (91×59 cm.).

Coll.: Prince Parma-Bourbon, Schloss Frohsdorf (Austria).

Lit.: A. Venturi, *Studi dal Vero*, 1927, 184 (repr.).

Repr.: *Souvenir.*

SCHIAVONE (GREGORIO) (GIORGIO CHIULINOVICH)

1435-36 Sebenico—Padua—Dalmatia—Padua—after 1474.

203 Virgin and Child

Lent by the Royal Gallery, Turin.

The Virgin is seated in the arch of a renaissance shrine, set in a landscape. With her left hand she supports the Child, who sits on a raised ledge, and holds a bird in his right hand. She looks down at a book, also placed on the ledge. On each side of the arch are two angels, and others sit on a garland of fruit slung across the top of the arch. Before the Madonna is a bowl of fruit. Signed on a cartellino in front: *OPVS SCLAVONIV DALMATICI SQVARZONI S.*

Tempera on wood. 28×24 in. (71×61 cm.).

Seen by Lanzi in the 18th century at Fossombrone. Acquired by the Turin Gallery in 1879 from Count Benucci di Sinigaglia.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 47; *Venturi*, VII, iii, 45.

CRIVELLI (CARLO)

1430–35 Venice—Padua (?)—The Marches c. 1495.

X 204 The Virgin and Child

Lent by the ROYAL MUSEUM OF FINE ARTS, BRUSSELS.

The Virgin is seated on a throne, holding the Child, who stands on her knee. Behind the Virgin a hanging. Gold background. Signed on the frieze, below the throne : *CAROLVS CRIVELLVS VENETVS PINSIT.*

Tempera on wood. 72×22¼ in. (183×56.5 cm.).

Acquired from M. Pietro Vallati, Rome, in 1862.

Lit. : Eduard Fétis, *Catalogue des tableaux anciens des Musées Royaux de Belgique*, Brussels, 1889, Nos. 16 & 17 ; Rushforth, *Crivelli*, 1910, 47–8, 96 ; *Venturi*, VII, iii, 360 ; Fierens Gevaert, *The Brussels Gallery of Old Masters*, 1914, 54 (repr.) ; Fierens Gevaert and Arthur Laes, *Catalogue de la peinture ancienne*, Brussels, 1927, No. 140A, B (repr.) ; Drey, *Carlo Crivelli*, 1927, 53, 125 (repr.).

The centrepiece of a triptych, originally in the church of the Frati Conventuali Riformati at Montefiore delle Marche, broken up during the French wars of the late 18th century. Above was the Pietà, now in the National Gallery, London ; at the sides were No. 221 and St. Peter Martyr (now lost). The predella contained half-length figures of Christ and the Apostles, eight panels of which were at High Legh Hall, Knutsford. Two Apostles are in the collection of Lord Bearsted ; the Christ in another private collection ; two panels at Detroit ; the remainder still in the market.

CRIVELLI (CARLO)

1430–35 Venice—Padua (?)—The Marches c. 1495.

205 The Virgin and Child Enthroned

Lent by SIR HERBERT COOK, BART.

The Virgin is seated on a marble throne, with arms in the form of dolphins, and a semi-domed recess in the back, surmounted by a second pair of dolphins and the legend : *MEMENTO·MEI·MATER·DEI·REGINA·CELI·LETARE*. The Child stands on her knee, holding an apple. At her feet is a jewelled crown, behind which kneels the tiny figure of the donor, an ecclesiastic. On the back of the throne, a festoon of fruit ; on the base, in front, a shell.

Tempera on wood, arched top. 48⅝×18½ in. (123.5×47 cm.).

Coll.: The Earl of Dudley (probably sold April 7, 1876, No. 133, bt. Colnaghi).

Exh.: Royal Academy Winter, 1902, No. 20; Burlington Fine Arts Club, 1912, No. 2.

Lit.: *Catalogue of Paintings at Doughty House*, 1913, I, No. 131 (repr. with bibliography); *Venturi*, VII, iii, 364 (repr.); Drey, *Carlo Crivelli*, 1927, 50 (repr.).

Repr.: Burlington Fine Arts Club, *Early Venetian Pictures*, 1912, pl. vi.

An early work.

ERCOLE DE' ROBERTI

1440–5—Ferrara—1496.

206 Brutus and Portia

Lent by Sir Herbert Cook, Bart.

Portia is standing, facing the spectator, holding up her hands to display the wound she has inflicted on herself to prove her constancy. The wound is practically invisible. To the left stands Brutus with folded hands.

Tempera (?) wood. 18¼×12 in. (46.5×30.5 cm.).

Coll.: Hope Barton.

Exh.: Leeds, 1868, No. 514 (as school of Van Eyck, called *Vanity Rebuked*); Burlington Fine Arts Club, 1920, No. 11.

Lit.: Fry, *Burlington Magazine*, XXXVIII, 137 (repr.); Brockwell, *Chroniques des Arts*, Jan. 1921, 14.

Repr.: *Souvenir*.

Companion picture to Nos. 207 and 208. See note on No. 207.

ERCOLE DE' ROBERTI

1440–5—Ferrara—1496.

207 The Wife of Hasdrubal with her Children

Lent by Sir Herbert Cook, Bart.

A woman in flowing robes and a fluttering scarf leads a naked child with each hand across fragments of architecture, through which flames are bursting.

Oil (?) on wood. 18¼×12 in. (46.3×30.5 cm.).

Coll.: Comte Etienne Mejan (in 1812); Marchese d'Harrache of Turin (in 1849); Conte Castellani; Sir J. C. Robinson, 1861; Robert Napier of Shandon, sold London, April 13, 1877; Sir J. C. Robinson; Sir Francis Cook.

Exh.: British Institution, 1861, No. 8; Burlington Fine Arts Club, 1894, No. 7; 1920, No. 7.

Lit.: *Catalogue of the Paintings at Doughty House, Richmond*, 1913, I, 142 (repr. with bibliography); *Venturi*, VII, iii, 1116 (repr. as Maineri); Schubring, *Cassoni*, 1915, No. 564.

Engraved in Gaetano Zancon's *Galleria inedita raccolta da privati gabinetti Milanesi*, Milan, 1812, pl. v. Repr.: Burlington Fine Arts Club, *Schools of Ferrara and Bologna*, 1894; *Souvenir*.

Attributed in Zancon to Mantegna, and described as the nurse bringing back the children of Medea through the burning palace, after they had presented a poisoned diadem and garment to Glance. Its interpretation as the wife of Hasdrubal throwing herself and her children into the flames of the burning temple of Aesculapius, on hearing of her husband's surrender to Scipio Africanus has been put forward by Dr. E. G. Gardner. Schubring (*loc. cit.*) suggests the subject as Rhea Silvia fleeing with her twins from the wrath of their father. First attributed to Ercole de' Roberti by Harck (Berlin, *Jahrbuch*, V, 1884, 124), who later suggested that it is one of the "storie romane" mentioned by Baruffaldi (*Vite de Pittori e Scultori Ferraresi*, 1844–6, I, 140) as by Ercole Grandi and as in the Ducal Palace of Sassuolo. If so, the companion pictures, Nos. 206 and 208, were part of the same series. Attributed by A. Venturi (*L'Arte*, XI, 1908, 426) to G. F. Maineri.

Companion picture to Nos. 206 and 208.

ERCOLE DE' ROBERTI

1440–5—Ferrara—1496.

X 208 **Lucretia**

Lent by the ROYAL ESTENSE GALLERY, MODENA.

A placid lady in Renaissance costume about to stab herself with a dagger, watched by two men in Roman armour on her right.

Oil (?) on wood. $19 \times 13\frac{3}{8}$ in. (48×34 cm.).

Old Estense Collection.

Lit.: Venturi, *La Galleria Estense*, Modena, 1882, 34; *Venturi*, VII, iii, 752 (as by pupil of Ercole); Berenson, *North Italian Painters*, 213, as Ercole (late); Schubring, *Cassoni*, 1915, No. 563.

The 1854 Catalogue of Estense Gallery attributes it to Mantegna. The figures are thought to be portraits, Lucretia of Isabella d'Este, Brutus of Ercole I., and Collatinus of Alfonso I.

Companion picture to Nos. 206 and 207. See note on No. 207.

TURA (COSIMO)

c. 1420–30 ? Padua—Venice—Ferrara 1495.

210 St. Maurelius before the Judge

Lent by the Municipal Museum, Ferrara.

The saint, wearing a tunic and mantle, is seen in the centre, led to execution by a group of soldiers. The judge is seated on the left on a raised throne, and is throwing a knife after him. In the background is a massive arch, through which appears a distant city.

Tempera on wood, circular. Diam.: 21 in. (53.5 cm.).

From San Giorgio fuori le Mura, Ferrara.

Lit.: *Venturi*, VII, iii, 530 (repr.); Crowe & Cavalcaselle, *North Italy*, II, 232n (doubtfully as by Cossa).

This and No. 216 formed part of the now dismembered altarpiece in San Giorgio fuori le Mura, Ferrara, described in the note to No. 214.

Boldini (Note 17 to Baruffaldi, *Vita di Cosimo Tura*, Bologna, 1836) mentions them as then in the Town Hall.

TURA (COSIMO)

1420–30 ? Padua—Venice—Ferrarra 1495.

211 Pietà: Mourning over the Dead Christ

Lent by the Museum of the Louvre, Paris.

In the centre sits the Virgin, with the body of Christ on her knees. He is beardless and dressed only in a loin cloth. On the left kneel two holy women, and a third, older, standing behind, raises her hands in grief. On the right are two other women, and St. John, half-kneeling, who supports Christ's left arm. Above their heads, seen in perspective, so that it forms a background, is a coffered, barrel-vaulted ceiling.

Tempera on wood, arched top. 52 × 106 in. (132 × 267 cm.).

Lunette of the altarpiece described in the note to No. 214.

Coll.: Filippo Zafferini; Ditta Rosini e Fiorani, Brescia, in 1836; Campana. Entered the Louvre 1863.

Lit.: See note to No. 214 and Baruffaldi, *Vita di Cosimo Tura*, Ed. Boldini, 1836, n. 19.

TURA (COSIMO)

c. 1420–30 ? Padua—Venice—Ferrara 1495.

212 The Blessed Giacomo della Marca

Lent by the ROYAL ESTENSE GALLERY, MODENA.

He is standing full length, full face, in front of an arch supported by pilasters. His right hand is raised, and in his left he holds a book and a branch of lilies. In the background is the sea with some distant houses.

Tempera on wood. 60⅝×31½ in. (154×80 cm.).

Coll.: Costabili, Ferrara; Santini, Ferrara. Acquired by the Gallery in 1905.

Lit.: *Venturi*, VII, iii, 554 (repr.); *L'Arte*, 1903, 146.

Repr.: *Souvenir*.

TURA (COSIMO)

1420–30 ? Padua—Venice—Ferrara 1495.

213 The Virgin and Child

Lent by the ROYAL GALLERY OF THE ACADEMY, VENICE.

The Virgin, half-length, full face, holds in her arms the sleeping child. On each side hangs a bunch of grapes with a bird seated on it. Behind her shoulders are the figures of the Zodiac. A parapet in front is inscribed: *SVIGLIA EL TVO FIGLIO DOLCE MADRE PIA PER FAR IN FIN FELICE* [*L' ALMA*] *MIA*. In the lunette above, two angels hold the flaming badge of St. Bernardino of Siena.

Tempera on wood. Including the original frame, 46⅞×23¼ in. (119×59 cm.).

Coll.: Casa Bertoldi a Merlara, Este; Coen-Rocca and Luzzatto, Venice.

Lit.: *Venturi*, VII, iii, 542 (repr.).

Repr.: *Souvenir*.

TURA (COSIMO)

c. 1420–30 ? Padua—Venice—Ferrara 1495.

214 Roverella, Bishop of Ferrara, with St. Maurelius and St. Paul

Lent by PRINCE COLONNA, ROME.

The tonsured Lorenzo Roverella, Bishop of Ferrara, kneels with folded hands, in profile to left. Behind him stands St. Maurelius in episcopal robes, bearing a crozier. To his right is St. Paul, standing before a richly-carved pillar, placing his hand on Roverella's shoulder, and carrying his sword.

Tempera on panel. 60⅝×30 in. (154×76 cm.).

From the church of S. Giorgio fuori le Mura, Ferrara.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 230 (Ed. note); A. Venturi, *Archivio Storico del Arte*, 1894, 90 (repr.); A. Venturi, *Tesori d'Arte Mediti di Roma*, 1896, No. 6.

Right wing of the large altarpiece executed for Bishop Roverella, shortly before his death in 1475. for the church of S. Giorgio fuori le Mura, Ferrara, described by Baruffaldi (*Vita di Cosimo Tura*, Ed. Boldini, Bologna, 1836, 18). Perhaps the panel described by Boldini (*loc. cit.*, n. 18) which was in S. Tommaso, Ferrara, then in the Nagliati Coll., Ponte Lago Scuro, and in the Colonna Coll., 1836. The centre panel, representing the Virgin surrounded by Angels, is now in the National Gallery, London (No. 772). The lunette was No. 211. The left wing, containing SS. Peter and George, and a kneeling monk, was once in the Gallery of Ferrara, but has now disappeared. In a compartment above were SS. Bernard and Benedict. At the bottom were small panels with scenes from the lives of SS. Bernard and Benedict. Nos. 210 and 216, and probably the small panels of saints by Tura in the Cook Collection, Richmond, were part of the same altarpiece.

Borenius (Crowe & Cavalcaselle *loc. cit.*) says that the donor is not Roverella; perhaps because Baruffaldi (*Vita, loc. cit.*) merely refers to the figure as a kneeling monk.

ERCOLE DE' ROBERTI

1440–5—Ferrara—1496.

215 Virgin with the Dead Christ

Lent by the Trustees of the Liverpool Royal Institution and the Corporation of Liverpool.

Christ lies supported on the knees of the Virgin, who is seated on the tomb hewn out of the rock. In the background, the Crucifixion.

Oil (?) on wood. 14×12 in. (35×30 cm.).

With the *Betrayal of Christ* and the *Carrying of the Cross* at Dresden, formed the predella of an altarpiece in S. Giovanni in Monti, Bologna. Perhaps removed in 1750, when the two other panels were sold through Luigi Crespi, "canonico" of the church. Coll.: Roscoe.

Exh.: Manchester, 1857, No. 91 (as Mantegna); Burlington Fine Arts Club, 1894, No. 8; New Gallery, London, 1898, No. 138.

Lit.: *Vasari*, III, 145; Pietro Lami, *Graticola di Bologna*, 1560; *Morelli*, II, 133–4; *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 40 (repr. with bibliography).

A drawing for the picture is in the British Museum.

TURA (COSIMO)

c. 1420–30 ? Padua—Venice—Ferrara 1495.

X 216 The Martyrdom of St. Maurelius

Lent by the Municipal Museum, Ferrara.

The Saint is kneeling, turned to the left, in the foreground, and in front of him kneels a young soldier. An executioner standing behind him raises his sword to decapitate the saint. Four soldiers are standing by, the two at the sides holding lances, the centre one a banner. A rocky background.

Tempera on wood, circular. Diam. : 21 in. (53.5 cm.).

Companion to No. 210.

For history, etc., see note on No. 210.

TURA (COSIMO)

1420–30 ? Padua—Venice—Ferrara 1495.

X X 217 The Virgin and Child

Lent by the Gallery of the Carrara Academy, Bergamo (Lochis Collection).

The Virgin is seen full face, three-quarter length, seated in a Roman chair and holding the naked Child on her lap. The back of the chair is covered with a piece of drapery.

Tempera on wood. 17¾×11¾ in. (45×30 cm.).

Formerly in the Church of San Luca, Ferrara.

Lit. : *Venturi*, VII, iii, 549 (repr.) ; C. Ricci, *Rassegna d'Arte*, Oct. 1905, 145.

C. Ricci has shown (*op. cit.*) that this was probably the central panel of an altarpiece formerly in S. Luca in Borgo, near Ferrara. The other panels are in the Kaiser-Friedrich Museum, the Louvre and the Uffizi.

COSTA (LORENZO)

1460 ? Ferrara—Bologna—Mantua 1535.

X X 218 Eleonora Gonzaga (?)

Lent by H.M. The King (from Hampton Court Palace).

Bust length, turned slightly to the left, her head inclined and eyes towards the spectator. Her right hand rests on a white griffon terrier.

Oil on wood. 17½×13 in. (44.5×33 cm.).

Formerly at Kensington Palace (1818 Catalogue, No. 240).

Exh.: Burlington Fine Arts Club, 1894, No. 17.
Lit.: *Hampton Court Catalogue,* 1929, 29 (repr. with bibliography).
Repr.: *Souvenir.*

Called by Crowe & Cavalcaselle "School of Francia and Costa, ? Boateri." Formerly attributed to Perugino and Francia, and called "Isabella d'Este." Gronau (*Pantheon,* 1928, 235 *sqq.*) points out that at the probable date of the picture (c. 1506) Isabella was over thirty, and suggests it represents her eldest daughter Eleonora. The same girl appears in the *The Court of Isabella d'Este* in the Louvre. A similar picture, differing in pose and details and without the dog, was in the Von Mumm Coll., Frankfort, now in America.

BRAMANTINO (BARTOLOMMEO SUARDI)

c. 1475 Milan—Rome—Milan 1536.

220 Ecce Homo

Lent by COUNTESS SORANZO MOCENIGO, MILAN.

Christ stands, three-quarter length, facing the spectator, clad in heavy drapery, which leaves his right side and shoulder bare. He points to the wound in his side with his left hand. Behind him is a rocky precipice, and on the right an evening sky and a fantastic landscape.

Oil (?) on wood. 43×28 in. (109×71 cm.).
Coll.: Pusterla della Porta; inherited by Countess del Mayno della Porta, Milan, 1590; Conte Geh. Lucchino del Mayno, Milan.
Exh.: Lombard Painters, Milan, 1923.
Lit.: Berenson, *North Italian Painters,* 1907, 177; Suida, *Vienna Jahrbuch,* XXV, 1905, 22 (repr.); *Venturi,* VII, iv, 992 (repr.).
Repr.: *Dedalo,* 1923, 380; *Souvenir.*

CRIVELLI (CARLO)

1430–35 Venice—Padua (?)—The Marches c. 1495.

221 St. Francis of Assisi

Lent by the ROYAL MUSEUM OF FINE ART, BRUSSELS.

Standing, turned to the left, opening his habit with both hands and showing the wound on his side. Below, a frieze sculptured in low relief. Gold background above a sculptured dado.

Wood. 72×22¼ in. (183×56.5 cm.).
For history, etc., see note on No. 204.
Part of the same altarpiece as 204.

LIPPI (FILIPPINO)

1457 Prato—Florence—Rome—Pavia—Prato—
Florence 1504.

~~222~~ A Wounded Centaur

Lent by CHRIST CHURCH, OXFORD.

By the side of a stream, a centaur, an arrow in one hoof, is examining arrows in a quiver. In the right background, a cupid, lying on a rocky ledge ; and, in a cave, a female centaur with her young. On the back of the panel, an unfinished painting of three women, two of whom carry emblems, walking by the sea ; a fourth, naked, soars upward ; a fifth, also naked, steps from a rock on to the shore. In the air, a chariot drawn by a dragon.

Oil (?) on wood. 30½×26¾ in. (77.2×67.8 cm.).

Coll. : Fox-Strangways. Presented to Christ Church, 1828, with his collection.

Exh. : Burlington Fine Arts Club, 1920, No. 38.

Lit. : Borenius, *Pictures in the Library of Christ Church, Oxford*, 1916, No. 38 (repr. with bibliography and list of reproductions).

Repr. : *Souvenir.*

PINTORICCHIO (BERNARDINO DI BETTO)

1454 Perugia—Rome—Umbria—Siena 1513.

~~223~~ The Virgin and Child with the Little St. John

Lent by the MARCHESE ENRICO VISCONTI VENOSTA, ROME.

The Virgin is seen half-length, seated in front of a canopy embroidered with gold, with the Child on her knees. The little St. John turns towards the Child, his right hand raised and his left holding the cross. In the background, trees, a castle, hills ; and, to the right, a miniature Flight into Egypt.

Tempera (?) on wood, circular. Diam. 31 in. (79 cm.).

Exh. : Castel Sant' Angelo, Rome, 1911.

Lit. : C. Ricci, *Il Pintoricchio*, Perugia, 1912, 220 ; C. Gamba, *Dedalo*, I, 1920, 522 (repr.).

PERUGINO (PIETRO VANNUCCI)

1446 Città della Pieve—Perugia—Florence—Rome—
Fontignano 1523.

224 God the Father

Lent by the Royal Gallery, Perugia.

God the Father is seated on clouds, surrounded by a glory and a ring of cherubim. In his left hand he holds the orb of the world, and raises his right hand in blessing. Behind him is the blue sky.

Oil and tempera on wood. 53×53 in. (135×135 cm.).

From the Quartiere Municipale.

Lit.: Berenson, *Central Italian Painters,* 1911, 221; *Klassiker der Kunst, Perugino,* 1914, 251 (repr. 165).

The upper part of the ancona commissioned by the monks of S. Agostino, Perugia, in 1502, and left unfinished at the time of Perugino's death. Other parts are in Perugia, Lyons and Toulouse. The background was entirely coated with black paint, a small square of which, in the left bottom corner, has been purposely left by the restorer.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

XX 225 A Forest Fire

Lent by H.R.H. Prince Paul of Yugoslavia.

A forest scene, with a burning clump of trees in the centre, vistas over field and water at the sides. In the foreground are bulls, bears, and beasts with human faces fleeing from the fire. On the right, is a cowherd chasing two cows. The air is full of birds, some of which have perched on the tree to the left.

Oil on wood. 28×80 in. (71×203 cm.).

Formerly in the Palazzo Ruccellai, Florence.

Exh.: Burlington Fine Arts Club (Winter Exh.), 1921, No. 3.

Lit.: Fry, *Burlington Magazine,* 1921, xxxviii, 131 (repr.).

Repr.: *Souvenir.*

A similar subject occurs in one of the two Mythological scenes by Piero in the Metropolitan Museum, New York (repr. in *Burlington Magazine,* 1907, x, 333). Possibly one of the fantastic subjects painted for Francesco del Pugliese mentioned by Vasari, iv, 139.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

226 The Virgin and Child

Lent by H.M. THE KING OF SWEDEN.

The Virgin is seen half-length, turned three-quarters to the left. She holds on her lap the naked Child, who turns the pages of a book resting on a cushion. In front, on a table, is a bunch of grapes in a glass bowl and an almond. Through a window on the left, a landscape.

Oil on wood. 32¼×22 in. (82×56 cm.).

Coll.: S.A.R. La Duchessa di Galliera. Given by Napoleon I. to Josephine Queen of Sweden.

Lit.: Sirén, *Dessins et Tableaux de la Renaissance Italienne dans les Collections de Suède*, 1902, 80 (repr.); Sirén, *Burlington Magazine*, V, 442; Berenson, *Florentine Painters*, 1912, 166; *Crowe & Cavalcaselle*, VI, 48 (Ed. note).

Repr.: *Souvenir.*

MONTAGNA (BARTOLOMEO)

c. 1450 Orzinovi—Vicenza—Venice—Vicenza 1523.

227 Saint Jerome

Lent by the POLDI PEZZOLI MUSEUM, MILAN.

The saint, full length, turned to the right towards a crucifix fixed to a tree, rests his knees on a rock and holds a stone in his right hand. Fantastic rocky background.

Oil on wood. 44⅛×19¾ in. (112×50 cm.).

For history, etc., see No. 229.

MONTAGNA (BARTOLOMEO)

c. 1450 Orzinovi—Vicenza—Venice—Vicenza 1523.

228 The Virgin and Child with St. Mary Magdalen and St. Monica

Lent by the MUNICIPAL MUSEUM OF VICENZA.

In the centre, on a rocky ledge, kneels the Virgin adoring the Child Jesus who lies before her. Behind her hangs a dark curtain. On the right stands St. Mary Magdalen bearing a vase, to the left St. Monica carrying a crucifix and scroll on which are the words: *Nulla re jam delector in hac vita.* In the background a landscape with hills and, to the right, a towered city.

Oil on canvas. 72⅞×66½ in. (185×169 cm.).

From the Church of St. Bartolommeo, Vicenza.

Lit.: Ridolfi, *Le Maraviglie dell' Arte*, ed. Hadeln, 1914, 109; Borenius, *The Painters of Vicenza*, 1909, 22; *Venturi*, VII, iv, 458 (repr.).

Repr.: *Souvenir*.

MONTAGNA (BARTOLOMEO)

c. 1450 Orzinovi—Vicenza—Venice—Vicenza 1523.

X 229 Saint Paul

Lent by the POLDI PEZZOLI MUSEUM, MILAN.

The saint is standing full-length, wearing a red mantle, turned three-quarters left, resting his right hand on his sword and holding the book of his epistles in his left. Distant buildings are in the background.

Oil on wood. 44⅛×19¾ in. (112×50 cm.).

Coll.: Nobili Archinti, Milan.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 137; Borenius, *The Painters of Vicenza*, London, 1909, 64; *Venturi*, VI, iv, 466–69.

This and No. 227 probably formed the wings of an altarpiece.

MANTEGNA (ANDREA)

1431 Nr. Vicenza—Padua—Venice—Rome—Mantua 1506.

XXX 230 Christ on the Mount of Olives

Lent by the MUSEUM OF FINE ARTS, TOURS.

Christ kneels in prayer on a rocky, sparsely wooded terrace to the right, the disciples lying asleep below him. An angel descends towards him from clouds. On the left, a body of soldiers led by Judas, are approaching along a road winding up the hill on which stands Jerusalem.

Wood. 27½×36¼ in. (70×92 cm.).

With Nos. 231 and 232 formed the predella of the altarpiece by Mantegna in San Zeno, Verona (*cf.* note on No. 231). Brought to France 1799, with the rest of the altarpiece, and placed by Napoleon I in the Tours Museum.

Lit. : Kristeller, *Andrea Mantegna,* 1901, 148 *sq.* (repr.).

Repr. : Klassiker der Kunst, *Mantegna,* 1910, 86.

A similar design, in reverse, is seen in the later painting by Mantegna of the same subject, in the National Gallery, London (No. 1417).

MANTEGNA (ANDREA)

1431 Nr. Vicenza—Padua—Venice—Rome—Mantua 1506.

✓ ✗ ~~231~~ The Crucifixion

Lent by the Museum of the Louvre, Paris.

In the centre is Christ on the Cross, with the two thieves on each side of him. To his left is the Virgin, fainting in the arms of two women ; to his right is a group of soldiers throwing dice for his garments. On the extreme left is St. John. On the extreme right, the Centurion on horseback.

Wood. $26\frac{3}{8}\times36\frac{5}{8}$ in. (67×93 cm.).

From San Zeno, Verona. Brought to France 1799, with the remainder of the altarpiece.

Lit.: Ridolfi, *Le Maraviglie dell' Arte,* ed. Hadeln, I, 88 ; Mantz, *Gazette des Beaux-Arts,* 1886, I, 191 ; Müntz, *Archivio Storico dell Arte,* 1889, 273 ; Cruttwell, *Mantegna,* 58 ; Kristeller, *Mantegna,* 1901, 148 ; *Venturi,* VII, iii, 156.

Repr. : *Klassiker der Kunst, Mantegna,* 1910, 82 ; Hautecoeur La Peinture au Musée du Louvre (Écoles Italiennes, XIII^{e}–XV^{e} s.), pl. 74.

The central part of the predella of the altarpiece in St. Zeno, painted between the years 1456 and 1459. The other parts of the predella are Nos. 230 and 232 ; the main picture was restored to St. Zeno in 1814.

A drawing for the picture is in the British Museum.

MANTEGNA (ANDREA)

1431 Nr. Vicenza—Padua—Venice—Rome—Mantua 1506.

✓ ✗ ~~232~~ The Resurrection

Lent by the Museum of Fine Arts, Tours.

In the centre, Christ surrounded by a glory of angel heads rises from the tomb, a sarcophagus set at the mouth of a cave. In the foreground, the seven soldiers who have been guarding the tomb, start up from their sleep. In the distance, on the right, Jerusalem.

Wood. $27\frac{1}{2}\times36\frac{1}{4}$ in. (70×92 cm.).

See note on No. 230.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

X 233 The Magdalen

Lent by the ROYAL CORSINI GALLERY, ROME.

She is seated before a window, turned three-quarters to left, reading a book which lies open on the sill. She wears a rope of pearls in her long hair, which falls in ringlets on her shoulders. To the right, on the window sill, are a jar of ointment and a cartellino with some verses.

Oil on wood. 28½×21 in. (72.5×53.5 cm.).

Coll.: Baron Barracco. Acquired by the Corsini Gallery in 1907.

Lit.: A. Venturi, *Tesori d'Arte Mediti di Roma*, 1896, No. 4; *Venturi*, VII, i, 709.

Probably a portrait.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

XXX 234 Battle of the Centaurs and Lapithae

Lent by CHARLES RICKETTS AND CHARLES SHANNON.

Various incidents in the struggle between the Centaurs and the Lapithae, set in a rocky and wooded landscape.

Oil on wood. 28×102 in. (71×25.9 cm.).

Brought from Florence c. 1892. Coll.: J. Burke. Sold in London, c. 1902.

Exh.: Burlington Fine Arts Club, 1919, No. 31.

Lit.: Knapp, *Piero di Cosimo*, 1899, 39; Horne, *Architectural Review*, XII, 1902, 61; Berenson, *Florentine Painters*, 1912, 165; Schubring, *Cassoni*, 1915, 310 (with bibliography).

Repr.: Reinach, *Répertoire de Peintures*, 1905, I, 634; Burlington Fine Arts Club, *Florentine Painting before* 1500, 1920 (repr.).

The incidents represented correspond with Ovid's version of the legend (*Metamorphoses*, XII). See note on No. 225.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

235 Hylas and the Nymphs

Lent by SIR JOSEPH DUVEEN, BART.

Hylas, son of Theodamas, King of the Dryopes, accompanied Hercules on the expedition of the Argonauts. On the coast of Mysia, he went to fetch water for Hercules from a fountain, where the Nymphs, excited by his beauty, drew him down into the water. The boy, supported by a nymph, is lying on a flowery meadow in a rocky and wooded landscape. Five other nymphs surround him, three carrying flowers, another a small dog.

Oil on wood. 61½×69 in. (156×175 cm.).

Coll.: Graham, sold London, April 8, 1886, No. 216 (as the Triumph of Chastity), bought Colnaghi; Robert H. Benson (sold 1927).

Exh.: Burlington Fine Arts Club (Signorelli Exh.), 1893, No. 118; New Gallery, 1893–4, No. 84; Grafton Galleries, 1911, No. 23; Manchester Art Gallery, 1927, No. 63.

Lit.: *Catalogue of Italian Pictures collected by Robert and Evelyn Benson*, 1914, No. 29 (repr. with bibliography and list of reproductions); *Crowe & Cavalcaselle*, VI, 48 (Ed. note); F. Knapp, *Piero di Cosimo*, 1899, 32 (repr.).; Fry, *Burlington Magazine*, XX, 72.

An early work.

LIPPI (FILIPPINO)

1457 Prato—Florence—Rome—Pavia—Florence 1504.

236 The Virgin and Child

Lent by the LADY LUDLOW.

The Virgin stands; the Child is at her feet, eating cherries. In the background, cattle, and a stream on the right.

Oil (?) on wood, circular. Diam. 33½ in. (85 cm.).

Coll.: Sir Julius Wernher.

Repr.: Konody, *Filippino Lippi*, N.D., pl. xiii.

Lit.: Berenson, *Florentine Painters*, 1912, 149.

Not previously exhibited.

A late work.

CREDI (LORENZO DI)

1457 Florence—Pistoia—Venice ?—Florence 1537.

237 Portrait of a Young Lady

Lent by MR. AND MRS. RICHARD DE WOLFE BRIXEY, NEW YORK.

Half-length, turned quarter left, her hands crossed at her waist, in the right a ring. Wears a black dress and a transparent veil. Behind her head, a dense clump of fir trees. In the left background, a juniper tree within an enclosed garden, beyond which a landscape of trees and water.

Oil on wood. 23×17¾ in. (58.5×45 cm.).

From the Convent of the Annunziata, Florence. Coll.: Marchese Simone Pucci (1482–1522) until recent years; Marchese Emilio Pucci, Florence; Messrs. Duveen.

Exh.: Duveen Gallery, New York, 1924; Knoedler Gallery, New York, 1929.

Lit: Berenson, *Florentine Painters*, 1909, 131; Valentiner, *Catalogue of Early Italian Paintings exhibited at the Duveen Gallery, New York*, 1924, 1926, 16 (repr.); Sirén, *Leonardo da Vinci*, 1916, 24; Suida, *Leonardo und sein Kreis*, 1929, 26.

Repr.: *Souvenir*.

Attributed by Bode to Sogliani. The sitter has been, without adequate justification, called Ginevra de' Benci. She closely resembles the girl (absurdly called Caterina Sforza) in the portrait at Forli, as given to Credi. The picture is related in general character to the so-called portrait of Ginevra in the Liechtenstein Collection, attributed to Leonardo.

BERNARDO PARENTINO

1437 ? Modena—Padua—Vicenza 1531.

238 Scenes from the Life of St. Anthony Abbot

Lent by PRINCE DORIA-PAMPHILI-LANDI, ROME.

St. Anthony, on his way to the desert, is tempted by three devils in disguise, one of which shows him gold. In the landscape of rock and marsh he is seen encountering a satyr.

Tempera (?) on wood. 18¼ × 22¼ in. (4.65×57 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 62; Berenson, *North Italian Painters*, 1907, 277; *Venturi*, VII, iii, 282 (repr.).

Repr.: *Souvenir*.

Two other parts of the same predella, representing S. Anthony as a young man giving alms (or, according to A. Venturi, St. Louis), and St. Anthony mobbed by devils, are also in Prince Doria's collection. The former is attributed to Mantegna.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

XX 239 Portrait of an Ecclesiastic quasi controluce —

Lent by the EARL OF HAREWOOD.

Half length, almost full face, wearing a biretta. His left hand holds a book, standing on edge upon a table covered with a check cloth; with his right hand, he points towards the book. Landscape background.

Oil on wood. 27½×20¼ in. (70×51 cm.).

Coll.: Earl of Malmesbury, sold, London, July 1, 1876, No. 23 (as Evangelista Andrea Tarasconi, Secretary to Julius II. and Leo X., attributed to Raphael); C. Butler; Langton Douglas. With Colnaghi, 1913.

Exh.: Royal Academy Winter, 1880, No. 211 (as School of Raphael); Burlington Fine Arts Club, 1919, No. 28.

Lit.: Borenius, *Burlington Magazine*, XXIII, 65 (as by Ridolfo Ghirlandaio. Repr.); Burlington Fine Arts Club, *Florentine Painting before* 1500, 1920, 29 (repr.).

Probably the portrait, attributed to Raphael, noted by Passavant (*Raphael d'Urbin*, II, 363), as sold by the Roman dealer Valati to an Englishman; said by Valati to be the picture which was in 1530 in the collection of Antonio Foscarini at Venice (*Anonimo*, ed. Morelli, 1800, 67).

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Mantua 1506.

XX 240 Adoration of the Magi

Lent by the MARQUESS OF NORTHAMPTON.

Half and bust-length figures. The Virgin is seated, on the left, holding the Child, to whom the three Magi, on the right, present gifts of covered vessels and a porcelain bowl filled with golden coins. Behind, in the background, left, St. Joseph.

Tempera on linen. 20×27 in. (51×68.5 cm.).

Coll.: Louisa, Lady Ashburton.

Exh.: New Gallery, 1894–5, No. 22.

Lit.: Kristeller, *Andrea Mantegna* (trans. Strong), 1901, 143, 438 (repr.); Berenson, *Study and Criticism*, I, 95–6.

Repr.: Knapp, *Andrea Mantegna* (Klassiker der Kunst), 129 (as studio).

Dated by Kristeller, 1454; by Knapp, after 1505. Many copies exist, mainly by or attributed to Venetian painters, among them one in the Johnson Coll., Philadelphia, No. 213.

MANTEGNA (ANDREA)

1431 Near Vicenza—Padua—Venice—Mantua 1506.

241 Imperator Mundi

Lent by Lord Melchett.

On the edge of a circular well head, the infant Christ stands, in his left hand a crystal globe ; in his right, an olive branch. To the left stands the infant St. John the Baptist, in his left hand a scroll inscribed : ..*CE AGNVS DEI.* Inside the well, to the right, seen in profile left, is the Virgin, a book in one hand, a twig in the other. Behind, S. Joseph. In the background, a dense hedge of orange-trees.

Tempera on canvas. 29×19½ in. (73·5×49·5 cm.).

Coll. : Cav. P. Monga, Verona ; J. P. Richter, 1885 ; Dr. Ludwig Mond, 1891. Bequeathed to the National Gallery by Dr. Ludwig Mond, 1927, and by permission of the National Gallery Trustees retained by Lord and Lady Melchett during their joint lives.

Lit. : J. P. Richter, *The Mond Collection*, I, 255–267 (repr.) ; *Venturi*, vii, iii, 224 (repr.) ; Kristeller, *Andrea Mantegna* (trans. Strong), 1901, 326 (repr.) ; Berenson, *Study and Criticism*, I, 96–7.

Repr. : *Klassiker der Kunst, Mantegna*, N.D. iii ; *Souvenir.*

The iconography of the picture is notable for the representation of the Child Christ as ruler of the world, apparently for the first time in Italian art. The well head enclosing the Virgin may refer to the *fons signatus* of the Canticum Canticorum, which appears in mediæval art.

Attributed to TURA (COSIMO)

1420–30 ? Padua—Venice—Ferrara 1495.

242 Portrait of a Musician or Maker of Musical Instruments

Lent by the National Gallery of Ireland, Dublin.

A young man, seen half-length, turned to the left, wearing a black fur-trimmed gown and a black cap. He is holding a viol which he appears to be tuning, the bow resting in he hollow of his left arm. Various musical instruments are on a shelf to his right. A landscape is seen through an open window.

Tempera on wood. 20×14 in. (51×35·5 cm.).

Purchased in 1897 from a private collection in Rome.

Lit.: Berenson, *North Italian Painters*, 1910, 217 (as Ferrarese school, possibly a late Tura); H. Cook, *Burlington Magazine*, XXVII, 103 (as Baldassare d'Este. Repr.); W. Gräff, *Münchner Jahrbuch*, 1912, 219 (as Baldassare d'Este); *Venturi*, VII, iii, 542 (repr.).

In its original frame. Has also been ascribed to Raffaellino del Garbo, Ercole Roberti, Francesco Cossa, Botticelli and Lorenzo Costa.

MONTAGNA (BARTOLOMEO)

c. 1450 Orzinovi—Vicenza—Venice—Vicenza 1523.

243 St. Jerome

Lent by the Royal Brera Gallery, Milan.

The saint is seated on the left at the foot of a rock, holding a book in his left hand and a rosary in his right. His cardinal's hat lies in front of him and the lion is at his feet. In the background, a landscape with a church on the right.

Oil (?) on wood. 20×22¾ in. (51×58 cm.).

Coll.: Gustavo Frizzoni, Bergamo and Milan, till 1925.

Lit.: Roberto de Suares, *Bartolomeo Montagna*, Florence, 1921, 12 (repr.); Borenius, *Painters of Vicenza*, London, 1909, 71.

An old copy is in the Roscoe Collection, Walker Gallery, Liverpool, No. 35.

BOTTICINI (FRANCESCO DI GIOVANNI)

1446 Florence—Empoli—Florence 1497.

243a Virgin and Child

Lent by William Randolph Hearst, New York.

The Virgin is seated in a glade upon rocks which crop out of the flower-covered turf, the Child standing on a rock by her side clasping her right shoulder. An illuminated book lies open on the right. In the background, a landscape of marshy plain fringed by hills with a winding river and two castles.

Wood, circular. Diam.: 42½ in. (108 cm.).

From the Palazzo Panciatichi, Florence. Coll.: R. H. Benson, London (sold 1927).

Exh.: Royal Academy Winter, 1910, No. 7; Manchester Art Gallery, 1927, No. 69.

Lit.: *Catalogue of Italian Pictures collected by Robert and Evelyn Benson*, 1914, No. 22 (repr. with bibliography); Kühnel, *Francesco Botticini*, 1906, 14 (repr.).

SIGNORELLI (LUCA)

c. 1441 Cortona—Arezzo—Loreto—Rome—Orvieto—Cortona 1523.

244 The Flagellation

Lent by the ROYAL BRERA GALLERY, MILAN.

In the centre is Christ bound to an antique column surmounted by the statue of a man. One executioner tightens his bonds, while four others strike him with knotted cords. To the left, on a high throne is Pilate, smiling crookedly. On the right, a young man in doublet and hose is drawing his sword, as if in indignation. The architectural background is decorated with classical reliefs. Signed on the background: *OPVS . LVCE . CORTONENSIS.*

Oil and tempera on wood. $33 \times 23\frac{3}{8}$ in. (84×60 cm.).

From the Church of St. Maria del Mercato, Fabriano; in the Brera Gallery, 1811.

Lit.: *Crowe & Cavalcaselle*, VI, 85, 86 (repr. and bibliography); Malaguzzi-Valeri, *Catalogo della R. Pinacoteca di Brera*, 299 (repr. with bibliography); A. Venturi, *Luca Signorelli*, 1921, 54 (repr.).

Repr.: *Klassiker der Kunst, Signorelli*, 1927, 4; *Souvenir.*

An early work, painted 1472–4, under the immediate influence of Antonio Pollaiuolo. Formed half of a panel painted on both sides, the other side being the *Madonna and Child* in the Brera (No. 477).

SIGNORELLI (LUCA)

c. 1441 Cortona—Rome—Orvieto—Cortona 1523.

245 A Woman and Child, with a Nude Man, on the Bank of a River

Lent by SIR HERBERT COOK, BART.

On the left the woman, the child on her shoulders; on the right, the man, back to the spectator. Beyond the river, high rocks, and in the distance mountains.

Oil (?) on wood. $27 \times 16\frac{3}{4}$ in. (68.5×42.5 cm.).

For history, etc., see note on No. 250.

Companion picture to No. 250.

PERUGINO (PIETRO VANNUCCI)

1446 Città della Pieve—Perugia—Florence—Rome—Fontegnano 1523.

246 The Court of Apollo

Lent by F. A. WHITE.

Four naked men standing in a marble paved courtyard. One of them, facing the spectator, rests his hands on a carved lyre. The other three are turned to the right.

Tempera on canvas. 28×21 in.

Coll.: Bardini; Sir T. G. Carmichael, Bart., sold 1902, bt. Agnew.

Exh.: Burlington Fine Arts Club, London, 1910, No. 44; and *ibid.*, Winter, 1928–9, No. 64.

Lit.: Berenson, *Central Italian Painters*, 1911, 220; *Crowe & Cavalcaselle*, v, 371 (Ed. note); *Catalogue of a Collection of Pictures of the Umbrian School*, Burlington Fine Arts Club, 1910, 36 (repr.).

A late work.

SIGNORELLI (LUCA)

c. 1441 Cortona—Arezzo—Rome—Orvieto—Cortona 1523.

247 The Virgin and Child

Lent by JULES S. BACHE, NEW YORK.

The Virgin, seen half-length, her hair in a plait down her back, is turned in profile to the right. The naked Child, seated on her knee, looks towards the spectator. The gold background is decorated with arabesques and circles, enclosing figures of naked *putti*. In the upper corner, profile busts of Julius Cæsar and Domitian.

Wood. $20\frac{1}{4} \times 18\frac{1}{2}$ in. (51.5×47 cm.).

Coll.: Casa Tommasi, Cortona; Robert H. Benson, London (sold 1927).

Exh.: Burlington Fine Arts Club, 1893, No. 8, and 1909, No. 27A; New Gallery, London, 1893-94, No. 92; Manchester Art Gallery, 1927, No. 86.

Lit.: *Catalogue of Italian Pictures Collected by Robert and Evelyn Benson*, 1914, No. 43 (repr. with bibliography); Venturi, *Signorelli*, 1922, 53.

Repr.: Burlington Fine Arts Club, *Pictures of the Umbrian School*, 1910, pl. xii; *Crowe & Cavalcaselle*, v, 116; Klassiker der Kunst, *Signorelli*, 1927, 56.

SIGNORELLI (LUCA)

c. 1441 Cortona—Arezzo—Rome—Orvieto—Cortona 1523.

248 Scenes from the Story of Joachim and Anna

Lent by the EARL OF CRAWFORD AND BALCARRES.

Centre background, Joachim expelled from the temple; left, an angel appears to him in the wilderness; right, the meeting of Joachim and Anna at the Golden Gate.

Wood. $9\frac{1}{2} \times 17\frac{3}{4}$ in. (24×45 cm.).

Blaydes Sale, March 30, 1848, No. 81, bt. Harris.

Exh.: Burlington Fine Arts Club (Signorelli Exh.), 1893, No. 3–4; Umbrian Exh. 1909, No. 33 and 34; New Gallery, 1893–4, No. 143 and 145.

Lit.: Berenson, *Central Italian Painters*, 1911, 249; A. Venturi, *Luca Signorelli*, 1921, 53 (incorrectly described).

Repr.: Reinach, *Répertoire de Peintures*, I, 15; Klassiker der Kunst, *Signorelli*, 1927, 160.

Panel of a predella, of which No. 249 is another panel. Early work. Compare the Birth of St. John the Baptist in the Louvre, No. 1525.

SIGNORELLI (LUCA)

c. 1441 Cortona—Arezzo—Rome—Orvieto—Cortona 1523.

XX 249 Birth of St. John the Baptist

Lent by EARL OF CRAWFORD AND BALCARRES.

St. Elizabeth in bed on the right, with Zachariah seated at the foot of the bed writing the child's name on tablets. On the left, a group of women washing the child.

Wood. 9½×17¾ in. (24×45 cm.).

For history, etc., see under No. 248.

SIGNORELLI (LUCA)

c. 1441 Cortona—Rome—Orvieto—Cortona 1523.

X 250 Two Men Undressing on the Bank of a River

Lent by SIR HERBERT COOK, BART.

Full length figures, one standing removing his shirt, the other seated on a rock, taking off his sandal. On the far side of the river, steep rocky banks and trees.

Oil (?) on wood. 27×16¾ in. (68.5×42.5 cm.).

Coll.: Baron Marochetti.

Exh.: Burlington Fine Arts Club, 1893, No. 10, and 1906 (Winter Exhibition), No. 21; Grafton Galleries, 1911, No. 10.

Lit.: *Catalogue of Pictures at Doughty House*, 1913, I, 50 (repr. with bibliography); Venturi, *Signorelli*, 1922, 65 (repr. as workshop of Signorelli); *Venturi*, VII, ii, 410 (repr.) as by an assistant of Signorelli.

Repr.: Düssler, *Signorelli* (*Klassiker der Kunst*), 1926, 76.

Companion picture to No. 245. Both are fragments of a larger composition, usually assumed to have been a *Baptism of Christ.* No record exists of such a painting, which, from the scale of fragments, must have been of large size. But a description by Galgano Bicchi (reprinted by Vischer, *Luca Signorelli*, 1879,

243) of a now dismembered polyptych painted by Signorelli in 1498, of which the central panel contained a figure of S. Christopher, refers to " figure nude, ed altre, parte in alto di spogliarse, ed alcune di vestirsi, vicino un fiume " ; which suggests that the present fragment may have come from this polyptych.

SIGNORELLI (LUCA)

c. 1441 Cortona—Arezzo—Rome—Orvieto—Cortona 1523.

251 A Figure from a Descent from the Cross

Lent by Lord Muir Mackenzie.

A man descending a ladder with pincers in his hand. On the left, the edge of the Cross ; at the bottom, the head of a saint, perhaps St. John. Below, two men with horses, one mounted. In the background, a stone building, and right, rocky hills.

Tempera (?) on wood. 37×20 in. (94×50.8 cm.).

Exh. : Burlington Fine Arts Club (Signorelli Exh.), 1893, No. 2 ; and (Umbrian Exh.), 1909, No. 2.

Lit. : *Crowe & Cavalcaselle*, v., 117 (Ed. note) ; Venturi, *Luca Signorelli*, 1921, 53 (repr.).

Repr. : Burlington Fine Arts Club, *Pictures of the Umbrian School*, 1910, pl. xi.

No reference to a picture of which this is a fragment has yet been discovered.

PINTORICCHIO (BERNARDINO DI BETTO)

1454 Perugia—Rome—Umbria—Siena 1513.

252 The Crucifixion with St. Jerome and St. Christopher

Lent by the Royal Borghese Gallery, Rome.

In the centre is Christ on the Cross, to the left St. Jerome, kneeling, beating his chest with a stone ; to the right, St. Christopher, standing in a stream, leaning on his palm-tree staff and looking up at the Child on his shoulder. Behind is a river landscape.

Tempera (?) on wood. $23\frac{1}{4}\times15\frac{3}{4}$ in. (59×40 cm.).

According to Morelli (*op. cit.* below) at one time in possession of a Dr. Monaco.

Lit. : *Morelli*, I, 114 ; Venturi, *Il Museo e la Galleria Borghese*, 1890, 183 ; and *Storia*, VII, ii, 464 (repr.).

Morelli, who found this picture labelled Crivelli, christened it Pintoricchio. He was followed by Berenson and Steinmann. Venturi, who gave it to Fiorenzo di Lorenzo in 1890 (*op. cit.*), now believes it to be an early work of Perugino.

PINTORICCHIO (BERNARDINO)

1454 Perugia—Rome—Orvieto—Perugia—Spello—Siena 1513.

XX 253 **Road to Calvary**

Lent by PRINCE GIBERTO BORROMEO, MILAN.

In a rocky wooded landscape, with a distant view of the sea, Christ, the Cross across his shoulders, walks to the right followed by the three Maries and a crowd of soldiers. Many figures in background. On right, a figure leading Christ by a rope. Ornamented border painted round picture, in centre of which is a cartellino inscribed: *Questa Opera E di mano Del pintorichio Da perugia M̊.C̊CCCCXIII.*

Oil (?) on wood. 20×16¾ in. (51×42½ cm.).

Lit.: B. Berenson, *Central Italian Painters*, 1911, 228; C. Ricci, *Il Pintoricchio*, 1912, 323; Venturi, *Storia*, VII, II.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

XXX 254 **Portrait of Giuliano di San Gallo** ////

Lent by the MAURITSHUIS MUSEUM, THE HAGUE. coi capelli a fiochi

He is a clean-shaven, elderly man, with long grey hair, turned three-quarters to right. Only his head and shoulders appear above a parapet, on which lie his quill and compasses. He wears a black hat and coat, and a white open collar. In the background is a hilly landscape with cottages.

Oil on wood. 18½×13 in. (47×33 cm.).

For history, etc., see No. 258.

Repr.: *Souvenir.*

Giuliano da San Gallo, 1443–1517, architect. While in the collection of the Stadhouder Willem, called a portrait of Laurens Coster, inventor of printing.

FRANCIA (FRANCESCO RAIBOLINI)

1450 (?)—Bologna—1517.

XX 255 **The Nativity** Zu früh für Francia!

Lent by the ART GALLERY, GLASGOW.

In front of a ruined stable the Child lies on the ground, adored by the kneeling Virgin and two angels. Behind, stand St. Joseph, resting on his staff, and a shepherd, with his hands joined in prayer. In the sky, two singing angels holding a scroll. On the left, a circular building in Renaissance style. Landscape background.

Oil (?) on wood. 11½×10½ in. (29.2×52 cm.).

Coll.: McLellan.

Exh.: Burlington Fine Arts Club, 1894, No. 22.

Lit.: Hadeln, *Burlington Magazine,* LI, 113 (repr.).

Repr.: *Catalogue of the Glasgow Gallery,* 5th edit., 1892, 74; Burlington Fine Arts Club, *Catalogue of Ferrara-Bologna Pictures,* 1894, pl. x.

An early work. Identified by Hadeln (*loc. cit.*) as one of the three panels which formed the predella of the altarpiece of the *Madonna Enthroned,* ordered by Bartolommeo Felicini for the church of the Misericordia in Bologna, now in the Bologna Gallery (*cf.* Calvi, *Memorie della vita e delle opere di Francesco Raibolini detto il Francia,* 1812, 15). A second panel of the *Baptism of Christ,* formerly in Lord Taunton's Coll., is in the Keller Coll., New York; the third, of the *Stigmatization of S. Francis,* has disappeared.

GHIRLANDAIO (DOMENICO)

1449 Florence—Rome—Florence 1494.

256 The Virgin and Child with Saints

Lent by the Royal Uffizi Gallery, Florence.

In the centre is the Virgin, seated on a raised throne, supporting the Child on her right knee. On the arms of the throne are glass vases containing lilies, held by two angels. On one side stands St. Dionysius the Areopagite, in episcopal robes, and on the other St. Thomas Aquinas bearing a copy of his Summa Theologiae; their names are inscribed on the high marble parapet behind them. Before the steps of the throne kneel St. Dominic and St. Clement. In the predella (not on exhibition): the dead Christ between four episodes of the saints' lives.

Tempera on wood. 66×77½ in. (168×197 cm.). Predella 7⅛×89½ in. (18×227 cm.).

Lit.: *Crowe & Cavalcaselle,* IV, 332; E. Steinmann, *Ghirlandaio,* 1897, 36 (repr.); *Venturi,* VII, i, 744 (repr.); Küppers, *Die Tafelbilder des Domenico Ghirlandaios,* 1916, 17 (repr.).

Küppers (*loc. cit.*) believes this to be the picture painted by Ghirlandaio in 1482–3 for the church of Sta. Maria di Monticalli, and that when the nuns left their convent in 1785 the picture passed into the collection of the Grand Duke Pietro Leopoldo. It was in the Academy, Florence, till 1919.

BARTOLOMMEO DI GIOVANNI

Active 1480—Florence—1500.

257 A Legend of St. Andrew

Lent by the Trustees of the Liverpool Royal Institution and the Corporation of Liverpool.

A predella panel. On the left, a bishop seated at table with a lady, behind whom stands a man-servant. On the right, a woman stands in the doorway, addressing an elderly saint. The incident represented is that of a bishop, tempted by the devil in the form of a beautiful woman, and on the point of yielding, who was saved by the intervention of S. Andrew in the form of a pilgrim (see *Legenda Aurea*, S. Andrew).

Oil (?) on wood. 10×20 in. (25×50 cm.).

Coll.: Roscoe.

Exh.: Manchester, 1857, No. 70 (as Fra Filippo Lippi).

Lit.: *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 6 (repr. with bibliography).

Part of the same predella as a *Martyrdom of S. Sebastian*, also in the Walker Art Gallery, Liverpool. Both panels have been ascribed at various times to Andrea dal Castagno and Filippino Lippi.

PIERO DI COSIMO

1462 Florence—Rome—Florence 1521.

258 Portrait of Francesco Giamberti

profilo vecchio —

Lent by the Mauritshuis, The Hague.

A clean-shaven old man wearing a large red hat, turned in profile to left. Only his head and shoulders are seen behind a parapet, on which lies a script of music. In the background a village.

Oil on wood. 18×13¼ in. (45.5×33.5 cm.).

Coll.: William III. of England; Johan Willem Frisco (as in the manner of Lucas van Leiden); Stadhouder Willem V (as a portrait of Guid' Arezzo, by Lucas van Leyden).

Lit.: *Vasari*, IV, 144; Frizzoni, *Archivo Storico Italiano*, 1879, 255; and *Arte Italiano del Renascimento*, 1891, 249; Knapp, *Piero di Cosimo*, 1898, 72; *Crowe & Cavalcaselle*, VI, 48 (edit. note); Berenson, *Florentine Painters*, 1912, 164 (incorrectly described); *Catalogue Raisonné du Musée Royal*, The Hague, 1914 (repr. with bibliography).

First identified by Frizzoni (*loc. cit.*) as being the portraits mentioned by Vasari of Giuliano da San Gallo and Francesco Giamberti which were in the house of Francesco da San Gallo. Giamberti was father of Giuliano. A doubt as to whether the sitter is Giamberti or a musician is hinted by Knapp (*loc. cit.*). With No. 254, in the list of works of art claimed by Queen Anne on the death of William III. as belonging to the English royal collections, described as "an old mans head in a red cap ye manner of Albert Durer & An old mans head in a black cap by y same hand." While in the Mauritshuis they have been attributed in succession to Dürer, to the German School and to the Italian School.

PINTORICCHIO (BERNARDINO)

1454 Perugia—Rome—Siena 1513.

XX 259 The Virgin and Child with Angels

Lent by the Earl of Crawford and Balcarres.

The Virgin is seated on a stone balustrade, seen almost full length. The Child stands on her left knee, holding her breast. On each side, behind the balustrade, an angel with a scroll. Behind the Virgin, a dossal of gold brocade, and in the background, an extensive landscape of sea and rocky hills.

Oil (?) on wood. 50×32½ in. (127×82.5 cm.).

Coll. : Marchese Frescobaldi, Florence, until c. 1865.

Exh. : Royal Academy Winter, 1878, No. 198 ; Burlington Fine Arts Club, 1906, No. 25.

Lit. : Ricci, *Pintoricchio*, London, 1892, 148 (repr.).

The pose of the Virgin (though not that of the Child) closely resembles that of the altarpiece from Sta. Maria dei Fossi, painted in 1496–7, now in the Gallery at Perugia. Ricci (*loc. cit.*) suggests that these two and No. 209 may have been painted from the same cartoon.

GALLERY V

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DEFENDENTE FERRARI

1490 Chivasso—active 1510–1535, Piedmont.

260 The Virgin and Child

Lent by COUNT ALESSANDRO CONTINI, ROME.

The Virgin, seated three-quarter length, looks down at the Child whom she holds to her breast. With his right hand he presses back the piece of white drapery which covers her breast and falls over her right shoulder.

Oil on wood. 30⅛×19¾ in. (76.5×50 cm.).

Coll.: Rovelli, Como; Lurati, San Remo.

FOPPA (VINCENZO)

c. 1427 Brescia—Pavia—Genoa—Milan—Brescia c. 1515.

261 Virgin and Child

Lent by SIGNORA MARIA GINOULHIAC GIBERT, MILAN.

The Virgin is seen half length, standing behind a window, on the sill of which sits the Child, supported by her left arm. He has taken some cherries from a basket standing on the right of the parapet. To the left is an angel who has pulled back a red curtain. Behind, to the right, a window through which we see blue sky.

Tempera on wood. 16⅛×12¾ in. (41×32.5 cm.).

Coll.: Frizzoni; Donna Lina Ginoulhiac Frizzoni, 1923.

Exh.: Milan, 1923.

Lit.: Ffoulkes and Majocchi, *Vincenzo Foppa*, 1909, 130 (repr.); *Venturi*, VII, iv, 852; *Dedalo*, Nov. 1923, 365 (repr.).

Repr.: *Vie d'Italia*, June, 1923, 602.

VIVARINI (BARTOLOMMEO)

c. 1430 Murano—Venice—Padua c. 1499.

262 The Virgin and Child and Saints

Lent by the ROYAL GALLERY, NAPLES.

The Virgin, wearing a mantle of gold brocade, is seated on a Renaissance marble throne, and is adoring the Child, who is sleeping on her lap. Small draped angels support garlands of fruit above the throne. On the left stand a bishop and St. Roch; on the right, St. Louis of Toulouse and St. Nicholas of Bari. Half-lengths of St. Catherine, St. Dominic, St. Peter Martyr, and the Magdalen, and some angel heads appear in the sky. Signed on the first step of the throne: *OPVS BĀTOLOMEI VIVARINI DE MVRANO* 1465.

Tempera on wood. 47⅝×47⅝ in. (121×121 cm.).

Painted for the Church at Bari in 1465; acquired before 1821 from the Scuole del disegno at Naples.

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 40 (repr.); Sinigaglia, *Dei Vivarini*, Bergamo, 1905, 44; L. Testi, *Storia della pittura Veneziana*, Bergamo, 1915, II, 448 (repr.).

Repr.: *Souvenir*.

BUTINONE (BERNARDINO)

Active in Treviglio and Milan, 1467 to 1507.

xx 263 Virgin and Child with Saints

Lent by Prince Giberto Borromeo, Milan (from Isola Bella).

In the middle of a hall of elaborate architecture the Virgin is enthroned, with the Child resting on her right arm, with His head on her shoulder. Four music-making angels stand on the arms of the throne. On the left stands St. John, on the right St. Justina. Signed at the base of the Virgin's throne: *BERNARDINVS BETINONVS DE TRIVILIO PINXIT*.

Tempera on wood. 16¾×11¾ in. (42.5×30 cm.).

Lit.: Berenson, *North Italian Painters*, 1909, 180; Reinach, *Répertoire*, II, 325 (with bibliography); *Venturi*, VII, iv, 866 (repr.); Mario Salmi, *Dedalo*, Dec. 1929, 416 (repr.).

Attributed to BIANCHI-FERRARI (FRANCESCO)

1460—Modena—1510.

xx 264 The Scourging of Christ !!!!! piccolo meraviglioso!!

Lent by the National Gallery of Scotland, Edinburgh.

On a raised platform, Christ is bound to a column and scourged by two executioners. In front of the platform are, left, S. Jerome and, right, a younger male saint, both half nude, and seen three-quarter length.

Tempera (?) on wood. 13¾×9¼ in. (35×23.5 cm.).

Coll. : Emile Gavet, sold 1897 ; Sir George Donaldson. Acquired 1927 from Durlacher Bros.

Repr. : National Galleries of Scotland, *A Record of Additions*, 1907–1927, 1928, 38.

More probably an early work of Bramantino.

BORGOGNONE (AMBROGIO FOSSANO)

Active Milan—1480–1522.

265 Pietà : The Dead Christ supported by Angels

Lent by Don Guido Cagnola, Milan.

Christ, seated on a chest, is supported by two angels, who hold his arms. Another angel places the crown of thorns on his head, and four others stand round him bearing the emblems of the Passion.

On the left kneels the donor in white monk's habit. Behind is the Cross, the pillar of the flagellation, and, in the distance, the towers of a city.

Oil (?) on wood. 19½ × 14 in. (50 × 86 cm.).

Coll. : Fuller-Russell, sold April 18, 1885, No. 109 ; Wagner ; Langton Douglas.

Exh. : Manchester, 1857 ; Royal Academy Winter, 1879 ; Exhibition of Lombard Painting, Milan, 1923.

Lit. : *Waagen*, Supp., 284 ; *Rasegna d'Arte*, 1914, 221 (repr.) ; P. D'Ancona, *Dedalo*, IV, 1923–4, 369.

BEVILACQUA (AMBROGIO FILIPPO), called LIBERALE

Active, second half of the 15th Century, Milan.

266 Virgin and Child

Lent by the Municipal Museum of the Sforza Castle, Milan.

The Virgin, half-length, bends slightly to the right, towards the naked Child, who stands supported by her left hand while she offers him a flower with her right. Her dress and the background are decorated with gold.

Tempera on canvas. 18½ × 16⅛ in. (47 × 41 cm.).

Acquired in 1915 from the Piccinelli family.

Lit. : F. Malaguzzi-Valeri, *Pittori Lombardi del Quattrocento*, 1902, 165–187 ; ibid., *La Corte di Lodovico il Moro*, Le Arti Industriali, Milan, 1923, 9 (repr.).

ZENALE (BERNARDO)

1436 Treviglio—Milan 1526.

267 Bona of Savoy presented to the Virgin (?) by a Holy Martyr

Lent by Senator Treccani, Milan.

The right-hand part of an altarpiece. Bona, kneeling before the Virgin in the lost central panel, is seen half-length in profile to left. She wears a linen cap, embroidered with *fleurs de lys*, pinned with a large pearl brooch. Behind her stands the Martyr, wearing a heavily brocaded dress and cloak, and carrying her palm in her right hand. In the top left-hand corner the wing and robe of an angel. Landscape background.

Tempera on wood. 35½×22 in. (90×56 cm.).

Lit.: A. Venturi, *Studi dal Vero*, 1927, 335 (repr.).

FOPPA (VINCENZO)

c. 1427 Brescia—Pavia—Genoa—Milan—Brescia c. 1515.

268 The Crucifixion

Lent by the Gallery of the Carrara Academy, Bergamo.

The three crosses are seen through an arch with medallion heads in the spandrils. The crosses of the two thieves are at right-angles to the picture plane, and in the distance there is a city with towers. Signed: *MCCCCLVI DIE MENSIS APRILIS VINCE CIVS BRIXIE.SIS PIN.IT.*

Tempera (?) on wood. 26¾×15 in. (68×38 cm.).

Coll.: Count Giacomo Carrara, 1764.

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara, Bergamo*, 1909, 14; Ffoulkes & Maiocchi, *Vincenzo Foppa*, 1909, 13 (repr.); *Venturi*, VII, iv, 840 (repr.).

Strongly influenced by Jacopo Bellini.

BELLINI (GENTILE)

1426–9 Venice—Padua—Venice—Constantinople—Venice 1507.

269 Portrait of a Doge of Venice

Lent by Viscount Harcourt.

Bust length, behind a parapet, quarter right, with long white beard; wears state robes of gold brocade and the ducal cap (*corno*) over a white linen coif. Signed on a cartellino on the parapet: *GENTILE BELLINI.*

Oil on walnut. 25×19½ in. (63.5×49.5 cm.).

First recorded in a MS. note of uncertain date in the 1806 reprint of a catalogue of pictures at Nuneham compiled for Simon, Earl Harcourt, by Horace Walpole and Sir Joshua Reynolds, and privately printed in 1797.

Exh.: Guildhall, 1890, No. 36; Grafton Galleries, 1909–10, No. 90; Burlington Fine Arts Club, 1912, No. 67.

Lit.: Crowe & Cavalcaselle, *North Italy*, I, 135; *The Harcourt Papers*, 1880, III, 289.

Traditionally described as a portrait of Agostino Barbarigo (Doge 1486–1501) and closely resembles his portrait in the altarpiece of 1488 by Giovanni Bellini, in S. Pietro Martire, Murano. The name of Niccolò Tron. (Doge 1462–1471) has also been suggested, but has no probability.

BELLINI (GIOVANNI)

1430? Venice—Padua—Venice 1516.

270 Portrait of a Young Man

Lent by Count Contini, Rome.

Head and shoulders of a young man, turned three-quarters to left. His curly auburn hair is bound with a fillet of leaves. Dark background. Inscribed on the back: *JORG FUGGER ADI XX DI ZUGNO MCCCCCXXIIII.*

Oil on wood. 7⅞×10¼ in. (20×26 cm.).

Coll.: Count Johannes Fugger-Oberkirchberg, near Ulm; W. Schnackenberg, Munich.

Lit.: Mayer, *Burlington Magazine*, XLVIII, 219.

Repr.: *Souvenir.*

Jörg Fugger (b. 1453), a member of the famous Augsburg family of bankers and merchants, was in Venice in 1474. This date harmonises with the apparent age of the sitter, but is too early for the style of the painting. The identity of the sitter with this Jörg Fugger is therefore doubtful.

BELLINI (GENTILE)

1426–9 Venice—Padua—Venice—Constantinople—Venice 1507.

271 Cardinal Bessarion and Two Monks adoring a Reliquary

Lent by August Lederer, Vienna.

On the left, in profile, the Cardinal ; in the right background, two brothers of the Scuola della Carità, Venice. All three kneel in adoration at the foot of the reliquary. This is seen open, showing the spaces between the arms of a Greek Cross, in which were preserved fragments of the Cross and of Christ's garments. At the side of the Cross are representations of the Emperor Constantine and S. Helena. Round the reliquary is a frame carrying scenes from the Passion, painted.

Oil (?) on wood. 40×14½ in. (101.5×37 cm.).

Exh. : Renaissance Exhibition, Vienna, 1925.

Lit. : Planiscig, *Vienna Jahrbuch,* N.F., II, 1928, 51 (repr. with sources and bibliography).

The reliquary, parts of which date from the 12th Century, once belonged to the Empress Irene (1355). It was brought from Constantinople to Italy by the Patriarch Gregorios Melissenos, and bequeathed by him to Bessarion, who gave it to the Scuola della Carità in 1472. It remained in Venice until taken to Vienna in 1816 ; in 1921 was returned to Italy under the treaty of St. Germain ; and is now in the Academy, Venice. Into the frame fits a panel, concealing the relics, carrying a Byzantine painting of the Crucifixion. The painting on exhibition is the door of a case made to hold the whole reliquary, probably between 1472 and 1475.

MAZZOLA (FILIPPO)

1460 ?—Parma—1505.

272 Portrait of a Man

col berretto rosso

Lent by the Municipal Correr Museum, Venice.

Bust of young man turned three-quarters to left, looking at the spectator. He wears a red cap over his long hair and a red jacket. Behind him is a landscape with houses near a river.

Wood. 13¾×9 in. (35×23 cm.).

Lit. : Crowe & Cavalcaselle, *North Italy,* I, 211 n ; Mayer, *Pantheon,* IV, 1929, 537 (repr.).

Formerly attributed to Carpaccio.

ANTONELLO DA MESSINA

c. 1430 Messina—Milan—Venice—Messina 1479.

273 The Virgin of the Annunciation

Lent by the Alte Pinakothek, Munich.

Seen half-length, full face, with hands crossed on her breast, behind a parapet covered with a piece of brocade on which lies an open book, and to the left, another book.

Oil on walnut wood. $17 \times 12\frac{5}{8}$ in. (43×32 cm.).

Probably the picture mentioned by Boschini (Carta, 324) as in the collection of Baron Ottavio Tassi. From a private collection in Padua. Acquired in Munich, by the Gallery, 1897.

Lit.: *Katalog der Alten Pinakothek*, Munich, 1925, 4 (with bibliography); Crowe & Cavalcaselle, *North Italy*, II, 431 (Ed. note, repr.).

An early work.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

274 The Reception of an Embassy by a Sultan

Lent by Julius Böhler, Sen., Munich.

On the left, beneath a Renaissance loggia opening on the courtyard of a castle, a Turkish sultan is enthroned, surrounded by attendants and advisers. A member of (probably) a Venetian embassy makes obeisance to him and presents a letter. Three other members of the embassy stand waiting on the right.

Oil (?) on wood. $13 \times 34\frac{1}{2}$ in. (33×87.5 cm.).

Not previously exhibited.

ANTONELLO DA MESSINA

c. 1430 Messina—Milan—Venice—Messina 1479.

275 Portrait of a Young Man

Lent by the Municipal Museum, Pavia.

Bust of a young man with curly brown hair, turned three-quarters left, looking at the spectator. He wears a red coat with a white fillet round his neck and a black cap on his head. Signed on a parapet in front: *ANTONELLVS MESSANEYS PINXIT.*

Oil on wood. $10\frac{1}{2} \times 8$ in. (27×20.5 cm.).

Lit.: *Venturi*, VII, iv, 32 (repr.); Berenson, *Dedalo*, March 1926, 643 (repr.); Ettore Modigliani, *Lettura*, 1915, 19.

ANTONELLO DA MESSINA

c. 1430 Messina—Milan—Venice—Messina 1479.

276 Christ on the Cross

Lent by the MUSÉE ROYAL, ANTWERP.

In the centre is a high cross with Christ crucified. On each side are the thieves tied in contorted attitudes to the stems of trees. The Virgin is seated on the left ; St. John kneels looking up on the right. A wide landscape with buildings in the background. Signed on a scroll in the foreground : 1475 *Antonellus Messaneus me O° (Oleo ?) pinxt.*

Oil on wood. 23½×16¾ in. (59.7×42.5 cm.).

Coll. : Maelcamp family (bought in Italy); Professor Van Rotterdam ; Van Ertborn. Bequeathed by him 1840.

Lit. : Crowe & Cavalcaselle, *North Italy,* II, 426 (repr.) ; Berenson, *Venetian Painters,* 1894, 79.

CARPACCIO (VITTORE)

c. 1455—Venice c. 1526.

277 The Blood of the Redeemer De Vienna -

Lent by the MUNICIPAL MUSEUM, UDINE.

Christ, standing with the Cross before a curtain held by two angels. Four angels holding symbols of the Passion stand below. The blood from his wounds flows to a chalice at his feet containing the Host. The background with trees, buildings and small figures. Signed on a cartellino at the foot : *Victoris charpatio veneti opus* 1496.

Canvas. 64×64¼ in. (162×163 cm.).

From the church of S. Pietro Martire, Udine. In the Vienna Gallery, 1838 to 1921.

Exh. : Palazzo Venezia, Rome, 1923.

Lit. : Rio, *L'Arte Chrétien,* IV, 113 ; Molmenti and Ludwig, *Vittorio Carpaccio* (trans. Cust), 1907, 202 (repr.) ; E. Modigliani, *Catalogo degli Oggetti d'Arte restituiti dall' Austria,* 1923, 40 ; *Venturi,* VII, iv, 730 (repr.).

Repr. : *Die Gemälde-galerie, Alte Meister,* Vienna, 1907 (front).

ANTONELLO DA MESSINA

c. 1430 Messina—Milan—Venice—Messina 1479.

XXXX 278 **Portrait of a Man crowned with Laurels**

Lent by the Municipal Museum of the Sforza Castle, Milan.

Bust of a clean-shaven young man turned three-quarters left, looking at the spectator, his bare chest partly covered by a piece of drapery knotted on his left shoulder. His hair falls in curls, and round his head is a wreath of laurel leaves. Reddish flesh tone and black background.

Oil on wood. 13¾×11 in. (35×28 cm.).

Bequeathed by the De Cristoforis family in 1876.

Lit.: *Venturi*, VII, iv, 58 (repr.); Berenson, *Dedalo*, March 1926, 646 (repr.).

Repr.: *Souvenir*.

Till the end of the 19th century this painting passed as the portrait of a Venetian senator. It was then cleaned by Cavenaghi and the senatorial robes disappeared.

BELLINI (GIOVANNI)

1430 (?) Venice—Padua—Venice 1516.

XXXXX 279 **Virgin and Child**

Lent by the Gallery of the Carrara Academy, Bergamo (Lochis Collection).

She is seen half-length, behind a parapet, facing the spectator, with her arms round the Child, who is half kneeling on the parapet. He is struggling as if to free himself from her hold. She wears a blue cloak and hood. Dark background. On the parapet is a cartellino inscribed: *IOANNES BELLINVS.*

Oil and tempera on wood. 18½×13⅜ in. (47×34 cm.).

Lit.: Venturi, *Storia*, VII, iv, 324 (repr.); Frizzoni, *Le Gallerie dell'Accademia Carrara*, 1907, 43 (repr.).

Repr.: *Souvenir*.

BELLINI (GIOVANNI)

1430 (?) Venice—Padua—Venice 1516.

280 Virgin and Child

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO (Morelli Collection).

She is seen half-length, seated behind a parapet, turning three-quarters to right, and looking down at the Child, whom she holds in her arms. She is dressed in a heavy cloak with a hood over her head. Behind her is a curtain, on each side of which is an extensive landscape with a town, a castle and horsemen. On the face of the parapet is pinned a cartellino inscribed: *IOANNES BELLINVS.*

Oil on canvas. 32¾×26 in. (83×66 cm.).

Belonged to the nuns at Alzano Maggiore, near Bergamo; in Napoleonic times, for fear of theft, it was entrusted to the Noli family at Alzano, from whence it was brought to Bergamo. Bought by Sig. Melli, of Milan, in 1868, and by him bequeathed to Morelli.

Lit.: Ridolfi, *Le Maraviglie dell'Arte,* Ed. Hadeln, 1914, I, 71; *Morelli,* I, 260 and *n.*; Frizzoni, *Le Gallerie dell'Accademia Carrara,* 1907, 64; Venturi, *Storia,* VII, iv, 345 (repr.).

Repr.: *Souvenir.*

Probably painted 1480–1485. Morelli dates it 1496–9, and states that it was twice copied by G. B. Moroni.

BELLINI (GIOVANNI)

1430? Venice—Padua—Venice 1516.

281 Virgin and Child

Lent by the MUNICIPAL CORRER MUSEUM, VENICE.

The Madonna is seen half-length seated behind a parapet on which sits the naked Child. She wears a white kerchief round her head. Behind is blue sky.

Tempera and oil on canvas. 20½ × 17 in. (52 × 73 cm.).

Coll.: Frizzoni, Milan.

Lit.: L. Venturi, *Pittura Veneziana,* 1907, 360 (repr.); *Venturi,* VII, iv, 262 (repr.).

This picture is closely connected with a Bellini Madonna and Child formerly in the gallery of Sigmaringen, now in the Gardner Coll., Boston. An early work.

BELLINI (GIOVANNI)

1430 (?) Venice—Padua—Venice 1516.

282 Five Allegories

Lent by the Royal Gallery of the Academy, Venice.

From left to right: (i) A nude man with a lance turns from an epicene creature, in a chariot dragged by *putti*, who tempts him with a plate of fruit. (ii) A lady seated in a boat with one hand on a globe which is supported by her knee and by a *putto*; other *putti* gambol round her. (iii) A harpy with bandaged eyes, bearing two phials. (iv) A nude woman on a pedestal bearing a convex mirror. Three *putti* play about her feet. (v) Two men carrying a huge shell, from which issues a half-human creature, with six fingers on his left hand, holding a snake. Behind are city walls.

Oil on wood. (i) $12\frac{5}{8} \times 8\frac{1}{2}$ in. (32×21.5 cm.); (ii) $13\frac{1}{4} \times 8\frac{1}{2}$ in. (33.7×21.5 cm.); (iii) $10\frac{5}{8} \times 7\frac{1}{4}$ in. (27×18.5 cm.); (iv) $13\frac{3}{8} \times 8\frac{1}{4}$ in. (34×21 cm.); (v) $13\frac{3}{8} \times 8\frac{1}{8}$ in. (34×21.5 cm.).

Perhaps part of a large mirror (restello) which belonged to the painter Vincenzo Catena.

Lit.: *Venturi*, VII, iv, 354 (repr.); Gronau, *Die Künstlerfamilie Bellini*, 1909, 109; Ludwig, *Preuss. Jahrb.*, XXIII, 1902, 163, 186; Schubring, *Cassoni*, 1915, 392 (with bibliography. Repr.).

Repr.: *Souvenir* (iii and iv).

The interpretation of these allegories is disputed. That most usually accepted identifies them as follows: (i) Perseverantia; (ii) Fortuna inconstans; (iii) Summa virtus (the blindfold eyes symbolising Justice, the phials Temperance, etc.); (iv) Prudentia; (v) the Burden of Sin.

ANTONELLO DA MESSINA

c. 1430 Messina—Milan—Venice—Messina 1479.

283 Portrait of a Man

Lent by the Royal Borghese Gallery, Rome.

Bust of a clean-shaven man, turned three-quarters left, looking at the spectator with a knowing smile, wearing a red tunic and black cap.

Oil on wood. $11\frac{3}{4} \times 9\frac{1}{2}$ in. (30×24 cm.).

Rinuccini Gallery, Florence.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 423 (repr.); *Morelli*, I, 244; *Venturi*, VII, iv, 26 (repr.).

Possibly the portrait of Michael Vianello, dated 1475, which in the 16th century belonged to Antonio Pasqualino, and was described by the Anonimo Morelliano (London, 1903, 95).

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

284 St. Peter Enthroned between John the Baptist and St. Paul

Lent by the Royal Brera Gallery, Milan.

St. Peter, wearing cope and tiara and holding a cross in his left hand, is seated full face on a raised throne, at the foot of which a small angel is making music. He raises his hand in benediction. St. John the Baptist, with cross and scroll, on the left ; St. Paul, with sword and book, on the right. Architectural setting with landscape beyond. Signed left corner on cartello : *JOANES BAPTISTA CONEGLIENSIS.*

Oil on canvas, transferred from panel. $61\frac{3}{8} \times 57\frac{1}{2}$ in. (156 × 146 cm.).

In the Benedictine monastery of S. Maria Mater Domini in Conegliano till 1811.

Lit. : *Venturi*, VII, iv, 548 (repr.) ; R. Burckhardt, *Cima da Conegliano*, 1905, 78–80 (repr.) ; Crowe & Cavalcaselle, *North Italy*, I, 245.

One of Cima's last works, completed in 1516.

MONTAGNA (BARTOLOMMEO)

c. 1450 Orzinovi—Vicenza—Venice—Vicenza 1523.

X ~~285~~ Christ Blessing

Lent by Gr. Uff. Avv. Riccardo Gualino, Turin.

Christ, seen short half-length, turned three-quarters to right, raises his right hand in blessing. Dark background. On a parapet is the inscription : *OPVS BARTHOLAMEI MONTAGNA . MCCCCCII . ADI . V . OTVBRIO.*

Oil on wood. $21\frac{1}{4} \times 16\frac{1}{8}$ in. (54 × 41 cm.).

Coll. : Carlo Zenotti, Vicenza ; Prince Woronsoff ; G. Frizzoni ; Paul Delaroff, St. Petersburg, sold Paris, April 23–4, 1914, No. 229.

Exh. : Exhibition of Gualino Collection, Turin, 1928.

Lit. : Borenius, *Painters of Vicenza*, 1909, 48 (with bibliography) ; L. Venturi, *L'Arte*, 1912, 134 (repr.) ; *ibid.*, *Prima mostra della Collezione Gualino*, 1928, pl. 30.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

X 286 **St. Jerome in the Desert**

Lent by the Royal Brera Gallery, Milan.

The Saint is kneeling on the right, before a crucifix placed against a tree, and is holding a stone in his hand. The lion is on the left; a rocky landscape beyond.

Oil on wood. 14½×11¾ in. (37×30 cm.).

In the Monastery of San Giorgio Maggiore, Venice, till 1809.

Lit. : R. Burckhardt, *Cima da Conegliano,* 1905, 118 ; *Venturi,* VII, iv, 536 (repr.).

Engraved by S. Fumagalli in the work of Gironi.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

XX 287 **Endymion** Correggio Civico –

Lent by the Royal Gallery, Parma.

Endymion is sleeping on a bank, surrounded by sleeping animals, a dog, a rabbit and a stag. Diana, in the shape of a crescent moon, floats above his head. Beyond stretches a valley.

Oil on wood, circular. Diam. : 10 in. (25.5 cm.).

Coll. : Rosa-Prati, Parma.

Lit. : *Venturi,* VII, iv, 539 (repr.) ; R. Burckhardt, *Cima da Conegliano,* 1905 (repr.) ; Schubring, *Cassoni,* 1915, No. 769 (repr.).

Repr. : *Souvenir.*

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

–XX 288 **Apollo and Marsyas**

Lent by the Royal Gallery, Parma.

On the left is Apollo, already playing his zither. Next to him Midas, who is to judge the contest, with a crown over his ass's ears, raises his hand in astonishment at the music. To the right is Marsyas, a pathetic little goat-foot, with a mandolin in his hand, pointing at his rival with the bow.

Oil on wood, circular. Diam. : 10 in. (25.5 cm.).

Coll. : Rosa-Prati, Parma.

Lit. : *Venturi,* VII, iv (repr.) ; R. Burckhardt, *Cima da Conegliano,* 1905, 86 (repr.) ; Schubring, *Cassoni,* 1915, No. 768.

Repr. : *Souvenir.*

The composition, and in particular the figure of Apollo, is closely related to a plaquette by Moderno (*Molinier*, 208), representing Orpheus redeeming Eurydice. Probably both were based on a common classical original, now lost.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517-18 ?

289 Silenus

Lent by the City of Philadelphia (Johnson Collection).

Silenus, riding bareback on an ass towards the left, is drinking, with upturned face, from a gourd which he holds in his left hand. Behind, a satyr holding a thyrsus in his right hand supports the head of Silenus with his left. Another satyr blowing a shell precedes them, and a third swinging a vine-branch follows. In the background water with a boat ; beyond, a walled town and hills.

Oil on wood. 11¾×16 in. (30×40.5 cm.).

Coll. : Thiem, San Remo.

Lit. : Perkins, *Rassegna d'Arte*, 1908, 41 (repr.) ; *Catalogue of the Johnson Collection*, 1913, I, 108, No. 177 (repr.) ; Schubring, *Cassoni*, 1915, No. 772–3 (two refs. to same picture) ; Berenson, *Venetian Painting in America*, 1916, 203 (repr.).

See note on No. 290.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vicenza—Venice—Conegliano 1517–18 ?

290 Bacchus and Ariadne

Lent by the Poldi Pezzoli Museum, Milan.

Bacchus's chariot is moving from right to left along the shore, drawn by two panthers. He is seated in it and crowns Ariadne, who kneels before him. Two satyrs with rustic thyrsi attend him, and behind is a faun with a vintaging basket full of grapes.

Oil on wood. 11×27½ in. (28×70 cm.).

Purchased 1908.

Lit. : Frizzoni, *Rassegna d'Arte*, 1908, No. 3, 41 ; Crowe & Cavalcaselle, *North Italy*, I, 252 (repr.) ; Schubring, *Cassoni*, 1915, 771.

Repr. : *Souvenir*.

Probably part of a casket, other parts of which are No. 289 and a Bacchic faun, both in the J. G. Johnson Coll., Philadelphia (*Catalogue of the Johnson Coll.*, I, Nos. 177, 178). The Silenus was formerly in the Thiem Coll., San Remo. The faun is very like the faun in the Poldi Pezzoli picture. Berenson dates the set *circa* 1500 (*Johnson Cat., loc. cit.*).

BELLINI (GENTILE)

1428 Venice—Padua—Venice—Constantinople—Venice 1507.

XX 291 **Portrait of Caterina Cornaro** !!!

Lent by the MUSEUM OF FINE ARTS, BUDAPEST.

She is half-length, turned three-quarters to left, wearing a tight-fitting bodice with gauze over the shoulders elaborately lined with pearls. Her hair is held in place by bands of gold and pearls which form a sort of crown. In the top left-hand corner are the words:

CORNELIA GENVS NOMEN FERO
VIRGINIS QVAM SYNA SEPELIT
VENATVS FILIAM ME VOCAT SE-
NATVS CYPRVSQ SERVIT NOVEM
REGNOR SEDES QVANTA SIM
VIDES SED BELLINI MANVS
GENTILIS MAIOR QVAE ME TAM
BREVI EXPRESSIT TABELLA

Oil on wood. 24¾×19¼ in. (63×49 cm.).

Coll.: Archbishop J. L. Pyrker.

Lit.: Venturi, *L'Arte*, 1900, 218, 220 (repr.); Gronau, *Die Künstlerfamilie Bellini*, 1909, 43 (repr.).

Another portrait of Caterina Cornaro by Gentile Bellini is to be found in the left foreground of his painting of the recovery of the True Cross from the Canal, Venice Academy (No. 568).

BELLINI (GIOVANNI)

1428–30 Venice—Padua—Venice 1516.

✓XX 292 **St. Jerome Reading, in a Landscape** !!!!

Lent by CLARENCE H. MACKAY, NEW YORK. meraviglia!

Seated on the right, nude save for a blue drapery, at the mouth of a cave, reading a book which lies on a rock. His lion is by his side and a lizard, two rabbits and a squirrel are near him. In the distance, a hill crowned with a castellated wall, a bridge, and an island in the lagoon with a ruined building. Signed and dated in left bottom corner: .....*S BELLINVS MCCCCCV.*

Wood. 18½×15 in. (47×38 cm.).

Coll.: Lord Monson, sold May 12, 1888, No. 12: R. H. Benson (sold 1927).

Exh.: New Gallery, 1894–5; Grafton Galleries, 1909–10; Burlington Fine Arts Club, Early Venetian Exh., 1912; Manchester Art Gallery, 1927.

Lit.: *Catalogue of Italian Pictures collected by Robert and Evelyn Benson,* 1914 (repr. with bibliography); Berenson, *Venetian Painting in America,* 1916, 238–9 (as designed by Bellini and completed by Basaiti. Repr.).

Repr.: Burlington Fine Arts Club, *Early Venetian Pictures,* 1912, pl. XXIII.

Has been frequently attributed to Marco Basaiti. Berenson, in view of the picture's style, and the supposed collaboration of Basaiti, suggests that in the date an *X* may have been omitted before the *V*. Another version, attributed to Basaiti, is in the Lobkowicz Coll., Castle Roudnice, Czecho-Slovakia. (Repr. in Dvořak and Matějka, *Topographie der Historischen und Kunst-Denkmale im Königreiche Böhmen,* XXVII, II, 82.)

LIBERALE DA VERONA

1451—Verona—1536.

293 The Virgin with the Goldfinch

Lent by the Municipal Museum, Verona.

The Virgin adores the infant Christ, who lies on a cloak, clutching a goldfinch in his hand. On each side of the Virgin is an angel. Dark background.

Oil (?) on wood. 26×17⅜ in. (66×44 cm.).

Coll.: Antonio Pompei.

Lit.: A. Trecca, *Catalogo della Pinacoteca Comunale di Verona,* 1912, 26.

MORONE (FRANCESCO)

1473—Verona—1529.

294 St. Francis Receiving the Stigmata

Lent by the Municipal Museum, Verona.

St. Francis, half kneeling to the left, looks up at the mystic cross, from which descend the stigmata, their passage through the air being indicated by rigid gold lines. Behind is brother Leone raising his arm in wonder. The background is a rocky seashore, outlined against a sunset sky, with bars of luminous clouds.

Oil (?) on wood. 33×21⅝ in. (84×55 cm.).

Lit.: *Venturi,* VII, iv, 782 (repr.); Berenson, *North Italian Painters,* 268.

CARPACCIO (VITTORE)

c. 1460—Venice—1522.

295 Salvator Mundi

Lent by Mrs. T. Brocklebank.

Behind a marble parapet, Christ, seen bust length, his right hand raised in blessing ; in his left an orb surmounted by a cross. Behind him two bearded men and two youths, disciples, or perhaps the four Evangelists. Dark background. Signed on the parapet : *VETOR SCARPAZO.*

Oil on wood. 27¼×23¼ in. (69×59 cm.).

Coll. : Contini di Castelserpio, Venice, 1898. Bought from Volpi (Florence), 1901.

Exh. : Burlington Fine Arts Club, 1912, No. 16.

Lit. : *Minutes of the Royal Academy of Fine Arts, Venice,* Feb. 17, 1880 ; Pietro Paoletti, *Lecture to Instituto di Belle Arti, Venice,* August 7, 1898 ; Crowe & Cavalcaselle, *North Italy,* I, 214 ; Ludwig and Molmenti, *Vittorio Carpaccio* (trans. R. Cust), 1907, 223.

Repr. : Burlington Fine Arts Club, *Early Venetian Pictures,* 1912, pl. XIV.

BELLINI (GIOVANNI)

1428–30 Venice—Padua—Venice 1516.

296 St. Justina

Lent by Baron Bagatti-Valsecchi, Milan.

She is seen full-length, facing the spectator. With her left hand she carries a book and gathers up the folds of her cloak ; in her right hand is the palm of her martyrdom, which is also symbolised by the sword piercing her left breast. Behind her are white clouds. Below her are the words : *S. GIVSTINA DE BOROMEIS.*

Tempera and (oil) ? on wood. 40¾ × 21⅝ in. (129 × 55 cm.).

Lit. : B. Berenson, *The Study and Criticism of Italian Art,* III, 1916, 38 (repr.) ; *Venturi,* VII, iv, 316 (repr.). Toesca, *La Collezione Bagatti Valsecchi*, 1919, 20 (repr.).

Berenson (*Lorenzo Lotto*, 1905, 78) gave this picture to Alvise Vivarini. Later (1913 and *loc. cit.*) he published reasons for re-attributing it to Bellini.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

c. 1459 Conegliano—Vienza—Venice—Conegliano 1517–18 ?

297 The Judgment of Midas

Lent by COUNT MOLTKE, DENMARK.

Midas is seated in the centre. Marsyas is on the right, Apollo and another figure on the left.

Oil on wood. $16\frac{5}{16} \times 28$ in. (41.5×71.2 cm.).

Acquired probably in Italy by Count Adam Gottlob Ditlev Moltke (1765–1843), great-grandfather of the present owner.

Exh. : Copenhagen, 1891, *Kunstforeningen*, No. 164 (as Giov. Ant. Pordenone).

Lit. : Mario Krohn, *Italienske Billeder i Danmark*, Copenhagen, 1910, 118 (repr.) ; Schubring, *Cassoni*, 1915, 770 (repr.).

Compare No. 288 ; and a drawing in the Uffizi (repr. *Disegni della Regia Galleria degli Uffizi*, ser. III, fasc. I. Florence 1914).

MORONE (DOMENICO)

1442 Verona—after 1508.

298 The Virgin and Child

colori cupi / ramm. Jacopo B.

Lent by the GALLERY OF THE TADINI ACADEMY, LOVERE.

The Virgin is seen half-length, with the Child seated on a cushion. He turns towards his Mother, resting his left hand on her shoulder, and holding an apple in his right. He has a cap on his head, tied under his chin. In the background, a distant landscape with trees and water.

Tempera on wood. 25×17 in. (63.5×43 cm.).

Lit. : Berenson, *Three Essays in Method*, Oxford, 1927, 55 (repr.).

CARPACCIO (VITTORE)

c. 1460—Venice—1522.

299 Two Venetian Courtesans

Lent by the MUNICIPAL CORRER MUSEUM, VENICE.

On the right of a terrace two women are seated, one behind the other, in profile to left. The woman in front bends forward playing with her dogs, the woman behind sits upright and looks into the distance. To the left, a boy is playing with a peacock. Above his head, on the balustrade, are two doves, an apple, and a majolica vase, bearing the arms of the Torella family.

Signed on cartellino held by the paw of the large, quarter-visible dog: *Opus Victorjs Carpatjo venetj.....*

Oil on wood. 64¾×37 in. (164×96 cm.).

Lit.: Ruskin, *St. Mark's Rest*, §200; Ludwig and Molmenti, *Vittorio Carpaccio* (trans. R. Cust), 1907, 210; *Venturi*, VII, iv, 739 (repr.).

Repr.: *Souvenir.*

SOLARIO (ANDREA)

c. 1460 Milan—Venice—Gaillon—Milan c. 1520.

×× 300 Portrait of the Chancellor Moroni

Lent by Duke Tomaso Gallarati Scotti, Milan.

A clean-shaven man seated behind a table facing the spectator. He wears a black hat over his long hair, and a black coat with a wide fur collar. In his right hand is a letter bearing his name. His left rests on the table, which is covered with a multi-coloured carpet.

Oil on wood. 28¾×23⅝ in. (73×60 cm.).

The picture came into the Scotti family with Amabilia Moroni, daughter of the Chancellor.

Lit.: Malaguzzi Valeri, *La Corte di Lodovico il Moro; Gli Artisti Lombardi*, 1917, 106; Berenson, *North Italian Painters*, 294; Suida, *Leonardo und sein Kreis*, 1929, 139.

Repr.: *Souvenir.*

LUINI (BERNARDINO)

c. 1475 Luino—Milan 1532.

× 301 A Boy with a Puzzle

Lent by Colonel Douglas James Proby.

Seen half-length, nude, his body right, his head turned towards the spectator. He holds up a wooden puzzle with straps, similar in construction to modern note cases. In the lower right-hand corner, a white flower with six petals. Dark background.

Oil on wood. 17×13½ in. (43×34 cm.).

Said to have been in the Arundel Collection. Coll.: Lady Betty Germaine; Sir William Hamilton, sold March 27, 1801, No. 75; Beckford of Fonthill, 1801; Farquhar, 1822; Beckford, 1823 (repurchased); Duke of Hamilton, sold July 1, 1882, No. 760; McMurdo, sold July 13, 1889, No. 66; Lord Carysfort. Attributed throughout to Leonardo da Vinci.

Exh. : Burlington Fine Arts Club, 1899, No. 25 ; Agnews, 1924, No. 34.

Lit. : Berenson, *North Italian Painters,* 251 ; Luca Beltrami, *Luini* (1911), 563, 4 ; G. Paoli, *Zeitschrift für Bildende Kunst* (repr.) N.F., x, 1898–9, 149 ; Borenius and Hodgson, *Catalogue of the Pictures at Elton Hall,* 1924, No. 5 (repr. with bibliography). Engraved by Bartolozzi, January 15, 1795.

Repr. : Burlington Fine Arts Club, *Pictures of Milanese Masters,* 1899, pl. XXV ; *Souvenir.*

Formerly attributed to Leonardo da Vinci. The same child appears in *Christ and the Infant S. John the Baptist,* by Luini, formerly in the collection of Almina, Countess of Carnarvon.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

X X 302 Portrait of Clarice Pusterla

Lent by the Countess Teresa Mocenigo-Soranzo, Milan.

Half-length of a young lady, turned half-left, her head bent a little sideways. Wears a green dress with sleeves slashed over dull red. Dark background.

Oil on wood. 26⅜×22 in. (67×56 cm.).

Coll. : Count Luchino del Mayno, Milan.

Lit. : Berenson, *North Italian Painters,* 1907, 171 ; Suida, *Leonardo und sein Kreis,* 1929, 189 ; Malaguzzi-Valeri, *La Corte di Lodovico il Moro,* 1917, 82.

BUTINONE (BERNARDINO)

Before 1436 Treviglio—Milan—after 1507.

303 The Virgin and Child with Angels

Lent by Lady Jekyll.

Full-length figure of the Virgin, seated with the Child upon her lap. Two angels with musical instruments on each side. Architectural background. The haloes and ornaments are raised in gesso with jewels inserted.

Tempera on wood. 50×25 in. (127×63½ cm.).

Coll. : William Graham (bought by him in Milan 1876).

Exh. : Royal Academy Winter, 1885, No. 228 ; New Gallery, 1893–94, No. 141 ; Burlington Fine Arts Club, 1898, No. 2 ; Birmingham Art Gallery.

Lit. : H. Cook, *Burlington Magazine,* IV, 94 (repr.) ; Thieme Becker, *Künstlerlexikon,* V, 300.

A late work, showing the influence of Leonardo da Vinci.

BRAMANTINO (BARTOLOMEO SUARDI)

c. 1475 Milan—Rome—Milan before 1536.

303a **Philemon and Baucis**

Lent by the City of Cologne (Wallraf-Richartz Museum).

Zeus and Hermes, in the guise of ordinary mortals, visited Phrygia. No one was willing to entertain them except the aged Philemon and his wife, Baucis, whom Zeus rewarded by taking them to a hill during a sudden inundation of the country, and there making them guardians of a temple. In the centre, beneath an almost bare oak tree, in front of a thatched cottage, Zeus and Hermes seated on the right at a table, on the left side of which Philemon and Baucis kneel. On the right they receive the gods, and a cow is milked; on the left, a goose is caught for the entertainment of the guests.

Oil on wood. 23½×31½ in. (59.5×80 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 338 (Ed. note); Berenson, *North Italian Painters*, 1910, 176; *Venturi*, VII, 993 (repr.); Suida, *Vienna Jahrbuch*, XXVI, 1; Schubring, *Cassoni*, 1915, 386 (repr.).

An early work. Has been considerably damaged and restored.

Attributed to BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

304 **Portrait of a Young Man**

Lent by Julius Böhler, Sen.

Head and shoulders, in profile to the left. Has brown hair, and wears a black cap and a black tunic with red sleeves. Dark background. On the reverse is the first lay-in of a portrait of a lady, head and shoulders, in profile to the left.

Oil (?) on wood. 18½×14 in. (47×36 cm.).

Not previously exhibited.

Repr.: Malaguzzi-Valeri, *La Corte di Lodovico il Moro*, III, 95.

An Umbrian origin has also been suggested for this portrait.

MAZZOLA (FILIPPO)

Active in Parma 1490—1505.

305 **Portrait of a Man**

Lent by Prince Doria-Pamphili-Landi, Rome.

Head and shoulders of a clean-shaven man turned slightly to the left. He wears a black cap on which is a badge of the Lamb.

Inscribed on his collar: . . . *ME DEVS ET SIT FORT* . .

Signed on the parapet: *FILI MAZOLA*.

Oil (?) on wood. 18¼×13½ in. (47×34 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 298n.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

XX 306 **Portrait of a Man** !!!! magnifico di [illegible] e [illegible] –

Lent by Count Alessandro Contini, Rome.

Head and shoulders of a pale, clean-shaven young man, almost facing the spectator, with long hair under a black cap. He wears a black coat.

Oil on wood. 21¼×15¾ in. (54×40 cm.).

Coll.: Frizzoni, Bergamo. With Böhler, 1921.

Lit.: Malaguzzi-Valeri, *La Corte di Lodovico il Moro, gli Artisti Lombardi*, 1917, 90; Berenson, *North Italian Painters*, 1907, 171; Suida, *Leonardo und sein Kreis*, 1929, 288.

Closely related to the profile Portrait of a Man by Boltraffio in the National Gallery, London (No. 3916), also from the Frizzoni Coll.

BARTOLOMMEO VENETO

c. 1480 Venice—Ferrara—Milan (?) c. 1540.

XX 307 **The Lute Player**

Lent by Countess Giuseppina del Mayno Vassalli, Milan.

A young woman, half-length, facing the spectator, is playing on a lute, which rests on a parapet on which are a score of music and a *cartellino* with the date 1520. She has long brown curls, which fall on to her shoulders. Dark background.

Oil on wood. 26×20 in. (66×50.5 cm.).

Lit.: A. Venturi, *L'Arte*, 1899, 456; *Dedalo*, Nov. 1923, 377.

A number of versions of this picture exist.

PSEUDO-BOCCACCINO (AGOSTINO DA LODI ?)

Active, first half of 16th century, in Milan and North Italy.

308 **Virgin and Child**

Lent by Senator Luigi Albertini, Rome.

Head and shoulders of the Virgin, who is seen behind a parapet on which is seated the Child. She leans forward, presses her cheek against his, and puts her left arm round him. With her right hand she takes an apple which he offers her. Another apple lies on the parapet.

Oil on wood. 20×15½ in. (51×39.5 cm.).

Coll.: Crespi till 1914.

Lit.: *Venturi*, VII, iv, 978 (repr.).

SOLARIO (ANDREA)

c. 1460 Milan—Venice—Milan c. 1520.

309 The Rest on the Flight into Egypt paesaggio —

Lent by the Poldi Pezzoli Museum, Milan.

The Virgin, seated on a bank, turns almost in profile to look at the Child, who stands beside her on the right. Both he and she take some berries from the hands of the kneeling St. Joseph. In front of him are more fruits in a napkin, and a flask. The ass is tethered to the left. Behind them is a nook, and in the distance a lake. Signed on the cartellino, on the ground to the left: *Andrea de Solario Mediolanē f* 1515.

Oil on wood. 30½×21⅝ in. (77×55 cm.).

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 382 (repr.); *Venturi*, VII, iv, 976 (repr.).

MARCO D'OGGIONO

1470? Oggiono—Milan 1530?

310 Christ Blessing

Lent by the Royal Borghese Gallery, Rome.

He is seen half-length, almost full face, bearing the globe in his left hand, and raising his right in blessing.

Oil on wood. 13¾×10¼ in. (35×26 cm.).

In the bedchamber of Paul V. Given to Scipio Borghese 1611.

Lit.: Suida, *Leonardo und sein Kreis*, 1929, 139 (repr.).

Repr.: Malaguzzi-Valeri, *La Corte di Lodovico il Moro*, III, 75.

Suida believes this picture to have been sketched in by Leonardo, and executed by d'Oggiono under his eye.

CESARE DA SESTO

1477 Sesto Calende—Milan—Rome—Milan 1523.

311 The Virgin and Child with a Lamb

Lent by the Poldi Pezzoli Museum, Milan.

The Madonna, seated on a rock almost in profile to right, bends to hold the infant Christ, who is playing with a lamb at her feet. Behind is a landscape with a battlemented town and a castle on a rock.

Oil on wood. 14½×11¾ in. (37×30 cm.).

Lit.: *Venturi*, VII, iv, 1067 (repr.); Suida, *Leonardo und sein Kreis*, 1929, 241 (repr.).

The figure is taken from Leonardo's Madonna and St. Anne in the Louvre. Another pastiche of this Leonardo, also by Cesare da Sesto, is in the Prado. Suida believes the Madonna to have been painted by Sodoma and the landscape by Bernazzano.

PALMEZZANO (MARCO)

1456? Forli—after 1543.

~~312~~ Virgin and Child Enthroned with Saints

Lent by the TRUSTEES OF THE LIVERPOOL ROYAL INSTITUTION AND THE CORPORATION OF LIVERPOOL.

In the centre the Virgin and Child, the latter with hand raised in blessing. On the left stand S. Francis, with the stigmata; S. Matthew, with a book; S. Louis of Toulouse, with book, pastoral staff and crown at his feet. On the right, S. John the Evangelist, with pen and book; S. Anthony Abbot with crutch and book; S. Peter Martyr, with a dagger in his breast. Behind the group, a low brick wall. In each lower corner, a coat-of-arms; left, of the Michieli family of Venice; right, of the Donado family of Venice.

Oil on wood. 33×61 in. (83×154 cm.).

Coll.: Roscoe.

Lit.: *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 94 (repr. with bibliography).

CARPACCIO (VITTORE)

c. 1460—Venice—1522.

X **313 The Annunciation**

Lent by the MUSEUM OF THE CÀ D'ORO, VENICE.

To the right is the Virgin kneeling at a prie-dieu placed under the fantastic arch which forms a kind of window to her room. On the curtain rod of the arch sit three doves. The angel advances from the enclosed garden to the left. Above the garden gate with its balcony is the Almighty, from whom descends the dove. Inscribed on a cartel below: *Intempo de Zuan de Nicolo Zimador e soi compagni M.CCCCCIIII. del meze d'april.*

Oil on wood. 49½×54½ in. (125.5×138 cm.).

Exh.: Palazzo Venezia, 1922.

Lit.: Molmenti and Ludwig, *Vittorio Carpaccio* (trans. Cust), 1907, 159; *Venturi*, VII, iv, 733 (repr.); E. Modigliani, *Catalogo degli Oggetti d'Arte e di Storia Restituti*, 1923, 40 (repr.).

One of six paintings, illustrating the life of the Virgin, painted for the Scuola degli Albanesi, Venice, first recognised as belonging to one series by von Frimmel (*Repertorium für Kunstwissenschaft*, XI, 320). Two are now in the Brera Gallery, Milan; one in the Correr Museum, Venice; one in the Carrara Academy, Bergamo. The exhibited panel and one representing the Death of the Virgin (also in the Ca d'Oro) were in the Vienna Academy 1838–1921; and were returned to Italy after the war.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

X X ~~31~~4 **Portrait of a Boy**

Lent by Ralph Booth, Detroit.

He is seen bust length, turned slightly to the right, and looks towards the spectator. His long hair falls on his shoulders. He wears a black cap, and a red tunic with slashed sleeves over a white shirt. Deep green background.

Oil on wood. 18¼×13¾ in. (46.5×35 cm.).

Coll.: Baron Gustave de Rothschild; Sir Philip Sassoon; Duveen.

Lit.: Holmes, *Burlington Magazine*, XXXIX, 107 (repr.); Suida, *Leonardo und sein Kreis*, 1929, 191, 287 (repr.).

AMBROGIO DE PREDIS

c. 1455 Milan—Innsbruck (?)—Milan after 1506.

~~31~~5 **Portrait of a Young Man**

Lent by Count Porro, Milan.

Half-length, in profile, to right, wearing a black cap and dark coat. His long hair falls in an arc in front of his face and neck. His right hand, on the thumb of which he wears a ring, is raised to his breast.

Oil (?) on wood. 21¼ × 15⅜ in. (54 × 39 cm.).

Lit.: *Morelli*, I, 186; Suida, *Leonardo und sein Kreis*, 1929, 171 (repr.).

Repr.: Malaguzzi-Valeri, *La Corte di Lodovico il Moro*, III, 13; *Dedalo*, Nov. 1923, 368.

The identification of the sitter with Giangaleazzo Sforza rests on a guess of Morelli's, and is not supported by the numerous authentic likenesses of Giangaleazzo on reliefs, cameos, coins, etc.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

316 Supposed Portrait of Girolamo Casio, the Poet

Lent by the DUKE OF DEVONSHIRE (from Chatsworth).

Long bust, turned slightly right, looking down to the front, his right hand in the opening of his robe. His long hair falls on his shoulders. On the right lapel of the robe a device entwining the letters C and B. On the back, a skull, with the inscription : *INSIGNE SVM IERONYMI CASII.*

Oil on wood. 16×11½ in. (40.5×29 cm.).

Exh. : Burlington Fine Arts Club, 1899, No. 46.

Lit. : *Devonshire Catalogue,* No. 51 ; S. A. Strong, *Masterpieces in the Devonshire Collection of Paintings,* pl. 9 ; Suida, *Leonardo und sein Kreis,* 1929, 193, 287 (repr.).

Repr. : Burlington Fine Arts Club, *Pictures by Milanese Masters,* 1899, pl. x.

Previously attributed to Leonardo da Vinci. The identity of the sitter is doubtful. The letters C B on the robe have been variously read as *Casio* and *Boltraffio* and *Casius Bononiensis* ; but the sitter's features do not agree with the portrait of Casio by Boltraffio in the Brera. When at Devonshire House, known as the Duke of Braganza. An inferior version or copy is in the Vicenza Gallery (No. 198, as Lombard School).

LUINI (BERNARDINO)

1480–5 Luino—Milan—Saronno—Milan c. 1532.

317 Susanna

Lent by PRINCE GIBERTO BORROMEO, MILAN.

She is almost half-length, naked, save for a fold of drapery over her left arm and right shoulder. She turns her head to the left and places her hand on her breast. Over her right shoulder we see the head of a white-bearded elder emerging from behind a tree trunk.

Oil on wood. 19¾×15 in. (50×38 cm.).

Lit. : *Morelli,* II, 90 (repr.) ; Williamson, *Bernardino Luini,* 1899, 124 ; Berenson, *North Italian Painters,* 1910, 248 ; Beltrami, *Luini,* 1911, 582.

Repr. : *Souvenir.*

LUINI (BERNARDINO)

1480–5 Luino—Milan—Saronno—Milan c. 1532.

X 318 **The Madonna of the Rose Garden**

Lent by the Royal Brera Gallery, Milan.

The Virgin looks down at the Child on her lap, who holds the stem of a plant in a vase on the left. In the background, a trellis covered with roses.

Oil on wood. 27½×24¾ in. (70×63 cm.).

Formerly in the Certosa at Pavia. Coll.: Giuseppe Bianchi till 1825.

Lit.: L. Beltrami, *Bernardino Luini*, Milan, 1911, 534; G. C. Williamson, *Bernardino Luini*, 1907, 124.

Repr.: Corrado Ricci, *La Pinacoteca di Brera*, Bergamo, 1907, 198; *Souvenir*.

LUINI (BERNARDINO)

1480–5 Luino—Milan—Saronno—Milan c. 1532.

X 319 **The Marriage of S. Catharine**

Lent by the Poldi Pezzoli Museum, Milan.

The Child, seated on a cushion on a parapet and held by the Virgin behind him, is placing the ring on St. Catharine's finger. She is standing on the left and is in profile turned to the right. A landscape is seen through a window on the right.

Oil on wood. 23¼×21¼ in. (59×54 cm.).

Coll.: Duke Antonio Litta, Milan.

Lit.: G. C. Williamson, *Bernardino Luini*, 1907, 31 (repr.); L. Beltrami, *Luini*, 1911, 549.

A version with variations, formerly at High Legh Hall, is in the Barton Jacobs Coll., Baltimore.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

XX 320 **A Young Man holding an Arrow** !!

Lent by the Earl of Elgin and Kincardine.

Long bust, slightly right. His hair falls to his shoulders, and is bound by a fillet, with a bunch of leaves on his forehead. In his right hand an arrow.

Oil on wood. 24⅛×13¾ in. (6.15×35 cm.).

Coll.: Marquis del Gallo; purchased by the 7th Earl of Elgin early in the 19th century.

Exh.: Manchester, 1857, 143 (as by Leonardo da Vinci); Burlington Fine Arts Club, 1899, No. 47 (attributed to Leonardo da Vinci).

Lit.: *Waagen*, Supp. 444; Burlington Fine Arts Club, *Pictures by Milanese Masters*, 1899 (repr.); Berenson, *North Italian Painters*, 1910, 172; Suida, *Leonardo und sein Kreis*, 1929, 289 (as Pseudo-Boltraffio).

Repr.: *Souvenir*.

When purchased described as "Portrait de François de Melzo, qui parait ici dans le costume d'Apollon, par Leonardo da Vinci." The arrow suggests that the painter conceived the subject as S. Sebastian.

AMBROGIO DE PREDIS

c. 1455 Milan—Innsbruck (?)—Milan after 1506.

× ✓ 321 Portrait of a Man

Lent by the ROYAL BRERA GALLERY, MILAN.

Bust of a pale clean-shaven young man, three-quarters to left. He wears a black cap over long fair hair, and a red doublet over which is wrapped a leopard skin. Above, to the left, is the motto: *VITA SI SCIAS VTI LONGA EST.*

Oil on wood. 19¼ × 13¾ in. (49 × 35 cm.).

Coll.: Maggi family, Milan, till 1914.

Lit.: *Morelli*, I, 187; Suida, *Leonardo und sein Kreis*, 1929, 275 (repr.).

Repr.: *Souvenir*.

Suida (*op. cit.*) believes that this picture was begun by Leonardo and finished by another hand.

ANSUINO DA FORLÌ

Active mid. 15th century at Forlì—Padua.

× 322 Portrait of a Gentleman

Lent by the MUNICIPAL CORRER MUSEUM, VENICE.

Bust of a young clean-shaven man in profile to left, wearing a red robe and hat. Behind him is a curtain half drawn back, disclosing a view of the sea and boats. The whole enclosed in a painted marble frame, on the ledge of which lies a book. Below to the left, the letters *A. F. P.* On the top of the frame to the left is the remains of a cut-down inscription: *O BAT.TA FUSSAP. . . .*

Wood. 19½ × 13¾ in. (49 × 35 cm.).

Lit. : Crowe & Cavalcaselle, *North Italy*, II, 77, 236 ; *Venturi*, VII, iii, 62 (repr.) ; A. L. Mayer, *Pantheon*, IV, 1929, 537 (repr.).

The attribution rests solely on the interpretation of the letters *A. F. P.* (Ansuinus Forliviensis pinxit), and has been rejected by Adolfo Venturi, who points to divergencies of style between this picture and signed frescoes by Ansuino in the Eremitani at Padua. It is, however, more probable than an attribution to Baldassare Estense on the strength of the cut-down inscription on the frame (*cf.* Crowe & Cavalcaselle, *loc. cit.* ; H. Cook, *Burlington Magazine*, XXVII, 103 ; Gräff, *Münchener Jahrbuch*, 1912, 219). By Berenson (*North Italian Painters*, 1910, 202) doubtfully attributed to Cossa.

AMBROGIO DE PREDIS

c. 1455 Milan—Innsbruck (?)—Milan after 1506.

X 323 Portrait of Lucrezia Crivelli

Lent by OTTO GUTEKUNST.

In profile, to the left, wearing a jewelled cap. On the buckle of her belt her initials *L.C.* with a minute Moor's head between them.

Oil on wood. 21×15 in. (53.5×38 cm.).

Coll. : The Earl of Roden, Ireland.

Exh. : Royal Academy Winter, 1907, No. 20 (as " A Lady of the Court of Ludovico il Moro ").

Lit. : A. Edith Hewett, *Burlington Magazine*, X, 309 (repr.) ; H. Cook, *l'Arte*, 1907, 150 (repr.) ; Berenson, *North Italian Painters*, 1910, 161 ; Suida, *Leonardo und sein Kreis*, 1929, 172, 280.

Repr. : Malaguzzi-Valeri, *La Corte di Lodovico il Moro* I.

BOCCACCIO BOCCACCINO

1467 Ferrara—Genoa—Venetic Provinces—Cremona ? 1525.

XX 324 The Annunciation

Lent by PRINCESS NICOLETTA BUONCOMPAGNI LUDOVISI, ROME.

The scene takes place in the apse of a church, the aisles of which have no walls. To the right is the Virgin reading her Bible, which she has taken from the prie-dieu before her. The Archangel, with a heavy cloak over his flowered white shirt, kneels before her. A chandelier, decorated with branches of leaves, hangs from the ceiling.

Oil on wood. 90¾×58⅜ in. (228×148 cm.).

Lit. : A. Venturi, *Studi dal Vero*, 1927, 174 (repr.).

BORGOGNONE (AMBROGIO DA FOSSANO)

1450-55—working in Milan 1481—Pavia—Milan 1523.

X 325 Christ on the Clouds

Lent by Prince Giberto Borromeo, Milan.

He is seated on the clouds, facing the spectator, holding the blue globe of the world in his left hand and raising his right hand in benediction.

Wood. 44½×24¾ in. (113×63 cm.).

Lit.: Perhaps Berenson, *North Italian Painters*, 1909, 174.

Not previously exhibited.

BOLTRAFFIO (GIOVANNI ANTONIO)

1467—Milan—1516.

X 326 The Virgin and Child egregia – !!, capolavoro!

Lent by the Museum of Fine Arts, Budapest.

The Virgin is seen half-length behind a parapet, on which sits the Child. She bends over to hold him as he stretches out his arms towards a maiolica bowl to the left.

Oil on wood. 32¾×24¾ in. (83×63 cm.).

Coll.: Esterhazy.

Lit.: Venturi, *L'Arte*, 1889, 216 (repr.); Suida, *Leonardo und sein Kreis*, 1929, 57 (repr.); Berenson, *North Italian Painters*, 1907, 197.

Berenson attributed this picture to Bernardino de' Conti; Bode and Suida believe it to be largely the work of Leonardo da Vinci, finished by Boltraffio.

ANTONIO DA SOLARIO

Venetian Region second half of the 15th Century—Naples—the Marches after 1508.

X 327 The Virgin and Child with a Donor

Lent by the Royal Gallery, Naples.

The Virgin is seen half-length, full face, behind a parapet on which the Child is standing. He is blessing a donor who kneels, on the right. Through an open window on the right, a landscape of rocky hills and sea. Signed on a cartellino attached to a parapet: *ANTONIVS DE SOLARIVS V.P.*

Wood. 33½×26 in. (85×66 cm.).

Coll.: Lord Arundel of Wardour. Acquired in 1906 from Langton Douglas, London.

Lit.: E. Modigliani, *Burlington Magazine*, 1907, 307; and *Bollettino d'Arte*, 1907, XII.

BARTOLOMMEO VENETO

1480 (?) Venice—Cremona (?)—Lombardy 1555.

XXX 328 **Virgin and Child** stesso modello del Cinto.

Lent by SIGNORA GIULIA CRESPI-MORBIO, MILAN.

The Virgin, half-length, holds the Child on her right arm, and leans her head towards him.

Oil on wood. 24¾ × 17¾ in. (63 × 45 cm.).

Coll.: Casa Lattuada until 1920.

Lit.: Gamba, *Dedalo*, IV, 540 (repr.).

The design may have been inspired by Cranach.

BORGOGNONE (AMBROGIO DA FOSSANO)

1450–55—Working in Milan 1480—Pavia—Milan 1523.

XXX 329 **Virgin and Child** Il più bel Bergognone

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO (Lochis Collection).

The Virgin seen half-length, turned three-quarters right, is suckling the Child, who is seated on her lap. In the background a trellis with roses on the left, buildings on the right. The signature of Bernardo Zenale is false.

Tempera on wood. 23¼×17 in. (59×43 cm.).

Lit.: Frizzoni, *Le Gallerie dell'Accademia Carrara*, 1907, 38 (repr.).

Closely related to the Madonna and Child in the Borromeo Collection, Milan, and the one formerly belonging to A. Thieme.

Attributed to FOPPA (VINCENZO)

1427 Brescia—Pavia—Genoa—Milan—Brescia 1515–16.

330 Portrait of a Senator

Lent by HUGH MORRISON (from Fonthill).

In profile, looking to the right. Wears a brown tunic and crimson skull cap. Dark background.

Oil (?) on wood. 23×18 in. (58.5×45.7 cm.).

Exh.: Royal Academy Winter, 1879, No. 204; New Gallery, 1893–4, No. 238; Burlington Fine Arts Club, 1898, No. 5; Grosvenor Galleries, 1914–15, No. 42.

Lit.: Berenson, *Venetian Painters*, 1894, 94 (as Bonsignori); Burlington Fine Arts Club, *Pictures of the Milanese School*, 1899, p. xxvii.

Repr.: Reinach, *Répertoire de Peintures*, I, 339.

FERRARI (GAUDENZIO)

1480 Valduggia—Milan—Rome—Valtellina—Milan 1546.

331 Virgin and Child with Saints

Lent by PRINCE GIBERTO BORROMEO, MILAN.

The Virgin, full-length, seated in the centre, holds in her arms the Child, and leans her head close to his. On the left stands St. Joseph, on the right St. Anthony Abbot. In the background is the foliage of the pomegranate.

Oil on wood. 42×69⅝ in. (132×177 cm.).

Lit.: Halsey, *Gaudenzio Ferrari*, London, 1904, 70 (repr.).

CATENA (VINCENZO DI BIAGIO)

c. 1470—Venice—1531.

332 Virgin and Child with Saints and Donors

Lent by the TRUSTEES OF THE LIVERPOOL ROYAL INSTITUTION AND THE CORPORATION OF LIVERPOOL.

The Virgin, seated, turned half-right, holds on her knee the Child as he blesses the kneeling donor, who is presented by a Franciscan saint. Behind, left, stands a female saint; right, S. Nicholas of Bari, with pastoral staff and three balls resting on a book. Signed at the bottom on the left: *VINCENCIVS CHATENA P.*

Oil on wood. 29×43 in. (73×109 cm.).

Roscoe Coll.

Exh.: Manchester, 1857, No. 67; New Gallery, London, 1894, No. 98; Burlington Fine Arts Club, 1912, No. 45.

Lit.: *Waagen*, III, 238; *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 28 (repr. with bibliography).

An early work. *Cf.* the signed picture in the collection of Lord Melchett (ex Hertz Coll.).

MACRINO D'ALBA

1470 Alba (Piemonti)—before 1528.

333 Virgin and Child

Lent by Senatore Borletti, Milan.

The Virgin, three-quarter-length, turned half-left, supports the Infant with her right hand. Dark background.

Oil (?) on wood. $26\frac{1}{2} \times 15\frac{1}{2}$ in. (67 × 40 cm.).

Compare the Virgin and Child with those in the picture attributed to Bramantino in the L. Spiridon (Rome) Sale, June, 1928, No. 37.

BERNARDINO DEI CONTI

c. 1450 Pavia ?—Milan—Pavia 1525.

334 Portrait of a Lady

Lent by Hugh Morrison (from Fonthill).

Seen half-length, seated, turned in profile to the left. She wears a richly embroidered and laced dress. Her dark hair and a veil are held in place by a circlet of beads. Dark background.

Oil (?) on wood. 30 × 23 in. (70 × 58 cm.).

Exh.: New Gallery, 1893–4, No. 260 (as Boltraffio); Burlington Fine Arts Club, 1898, No. 44.

Lit.: Crowe & Cavalcaselle, *North Italy*, II, 395 (Ed. note); *Morelli*, I, 192 (as de' Conti); Berenson, *North Italian Painters*, 1910, 198; Reinach, *Répertoire*, I, 668 (with bibliography); Suida, *Leonardo und sein Kreis*, 1929, 185, 282.

Repr.: Burlington Fine Arts Club, *Pictures of the Milanese School*, pl. xiii.

GALLERY VI

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TINTORETTO (JACOPO ROBUSTI)

X ~~335~~ **Portrait of a Moor** ?

Lent by J. PIERPONT MORGAN, NEW YORK.

A clean-shaven man, with black hair, seen three-quarter length, turned half left, looking towards the spectator, his right arm resting on a table. He wears a dull mauve gown with wide red lined sleeves.

Oil on canvas. 50×40 in. (127×102 cm.).

Purchased from Agnew, 1929.

SCHIAVONE (ANDREA MELDOLLA)

1522 Dalmatia—Venice 1582.

X ~~336~~ **Salome going to receive the Head of St. John the Baptist**

Lent by the ART GALLERY, GLASGOW.

Salome, with a basin in her hands, hurries towards a group of figures in turbans in front of a ruined classical building. In the left background, a circular fortified building, approached by a bridge spanning a river.

Oil on canvas. 19½×41½ in. (49.5×105.5 cm.).

Coll.: McLellan.

Lit.: *Waagen*, Supp. 460.

CARIANI (GIOVANNI BUSI)

c. 1485 Bergamo—Venice—after 1547.

337 **The Madonna and St. Anne with the Holy Children (The Sempstress Madonna)**

Lent by the ROYAL CORSINI GALLERY, ROME.

To the left is the Virgin seated on a bank, bareheaded, sewing. To the right is St. Anne, half-kneeling, looking at her. Between them are the holy infants, Christ playing with some flowers, St. John with his hand on a lamb's head. Behind the Virgin is a rose bush. Behind St. Anne a large lemon tree. In the distance a hilly landscape, with castles.

Oil on canvas. 64×64 in. (162.5×162.5 cm.).

Col.: Torlonia.

Lit.: A. Venturi, *Le Gallerie Nazionale Italiane*, 1896, 117; H. Cook, *Burlington Magazine*, II, 78; Venturi, *La Galleria Crespi*, 1900, 132 (as Moretto. Repr.).

PERUGINO (PIETRO VANNUCCI, called)

1446 Castello della Pieve—Perugia—Rome—Florence—
Fontignano 1523.

~~338~~ St. Sebastian

Lent by the National Museum, Stockholm.

The saint, naked save for a loin cloth, is seen full length, bound to a tree trunk, his hands above his head. He looks upward in ecstasy. Two arrows pierce his body. In the background, a hilly landscape bordering a lake, with a town in the distance. Signed in the arrow to the left: *PETRUS PERUSINUS PINXIT.*

Oil (?) on wood. 69×34½ in. (174×88 cm.).

Since the middle of the 18th century, in a private collection in Yorkshire. Purchased from Sulley, London; and presented to the Museum by the "Nationalmusei Vänner."

Lit.: *Collection de Peintures du Musée National*, Stockholm, 1928 (repr.).

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

+XX 339 The Deposition

Lent by the Royal Brera Gallery, Milan.

The dead body of Christ is lying on the lap of the Virgin, who is seated on the ground. On the left, Joseph of Arimathea raises his head and shoulders. On the right, the Magdalen bends forward with outspread arms. The figures fill the whole composition.

Oil on canvas, arched top. 42½×67 in. (108×170 cm.).

Passed from the Procuration of S. Marco, Venice, to the possession of the Crown. Placed in the Brera Gallery in 1808.

Lit.: Zanetti, *Della Pittura Veneziana*, 1771, 153; Von der Bercken and Mayer, *Jacopo Tintoretto*, 1923, 31, 216 (repr.)

Mary Pittaluga, *Il Tintoretto,* 1925, 277; Malaguzzi Valeri, *Catalogo della R. Pinacoteca di Brera* (with bibliography).

Repr.: Osmaston, *Art and Genius of Tintoret,* pl. 95; *Souvenir.*

Compare the drawing N. 738 in the Uffizi. On Feb. 19th, 1563, Tintoretto was paid 25 ducats for this picture; a further payment was made in 1571.

MORONI (GIOVANNI BATTISTA)

1523 Bondo (Bergamo)—Brescia—Bergamo 1578.

340 Portrait of Bernardo Spini

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO.

He is standing, full-length, turned three-quarters to the right, holding a letter in his left-hand and resting his right, in which he holds his gloves, on the pommel of his sword. He is dressed in black with a white ruff round his neck and ruffles at his wrist.

Oil on canvas. 87⅜ × 38½ in. (197 × 98 cm.).

In the Spini family till 1852.

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara,* Bergamo, 1907, 26.

Repr.: *Souvenir.*

Companion to No. 342.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—Venice 1576.

341 The Madonna appearing to S. Francis, St. Blaise and a Donor

!!!!

Lent by the MUSEUM OF ANCONA. meraviglia!!

Above is the Madonna, seated on clouds, with the active Child on her knee. On her left kneels a little angel, on her right two cherubs offer her wreaths. She looks down at St. Blaise, a mitred bishop, who has placed one hand on the kneeling donor's shoulder, and with the other points to the celestial vision. On the left St. Francis stands in an attitude of ecstasy. Behind them, in the distance, a view of Venice with the Campanile, the Doge's Palace, and to the left the Venetian Alps. Below, in the middle, is a cartellino inscribed: *Aloyxius Gotius Ragusinus Fecit fieri MDXX Titianus Cadorinus pinsit.*

Oil on wood. 126½ × 80½ in. (321 × 204 cm.).

Church of St. Francis, Ancona; Church of St. Domenico, Ancona, after 1870; removed to Museum 1924.

Lit.: G. Gronau, *Titian*, London, 1904, 63; *Venturi*, ix, iii, 257 (repr.).

Repr.: *Klassiker der Kunst, Titian*, 1907, 42; *Souvenir.*

MORONI (GIOVANNI BATTISTA)

1523 Bondo (Bergamo)—Brescia—Bergamo 1578.

342 Portrait of Pace Rivola Spini

Lent by the Gallery of the Carrara Academy, Bergamo.

She is seen full length, turned three-quarters to the left, holding a fan in her left hand, the right hanging down her side. Inscribed: *PAX RIVOLA SPINVS OBYT AN* 1613 *ETATIS* 72.

Oil on canvas. $87\frac{5}{8} \times 38\frac{1}{2}$ in. (197×98 cm.).

In the Spini family, Bergamo, till 1852.

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara, Bergamo*, 1907, 26.

Repr.: *Souvenir.*

Companion to No. 340.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

343 Adam and Eve

Lent by the Royal Gallery of the Academy, Venice.

They are seated, naked, at the foot of the apple tree. Eve leans against the trunk and hands Adam the apple with her left hand. He is seated to the left, with his back to the spectator, and starts back in alarm from the apple. In the background is a miniature scene of the Expulsion.

Oil on canvas. $56\frac{1}{8} \times 81\frac{7}{8}$ in. (145×208 cm.).

From the suppressed Scuola della Trinità, Venice.

Lit.: Von der Bercken & Mayer, *Jacopo Tintoretto*, Munich, 1923, 38, 172 (repr.); Mary Pittaluga, *Tintoretto*, Bologna, 1925, 217 (repr., with bibliography).

Repr.: *Souvenir.*

This, and the *Death of Abel*, also in the Academy, Venice, was begun for the Scuola della Trinità, when Tintoretto took on the work in succession to the Veronese painter Torbido, 23rd March, 1550, and was finished before November 1553.

PORDENONE (GIOVANNI ANTONIO SACCHI)

1483 Pordenone—Venice—North Italy—Ferrara 1539.

344 Portrait of a Man

Lent by the Municipal Museum of the Sforza Castle, Milan.

A bearded man, seated half-length, turned three-quarters to left, plays with a little white dog. In his right hand is a book. Behind his right shoulder an open window with an almost Oriental landscape. He wears a black hat and a heavy black coat. Signed on the left: *ANTONIVS PORTVNAENSIS. OPVS MDXXX.*

Oil on canvas. $40\frac{1}{8} \times 33$ in. (102×84 cm.).

Coll.: Bolognini till 1865.

Lit.: Crowe & Cavalcaselle, *North Italy*, 190; *Venturi*, IX, iii, 729 (repr.).

In all Pordenone's signed works we find the name Giovanni, and Crowe & Cavalcaselle (*loc. cit.*) attribute this portrait to Giovanni Antonio Licinio, a kinsman of Bernardino Licinio. Borenius, in a footnote to the passage, believes it to be by a nephew of Pordenone living at Pordenone, 1533–47.

MORETTO DA BRESCIA (ALESSANDRO BONVICINO)

1498 Brescia—Bergamo—Milan—Brescia 1555.

345 The Virgin and Child with an Angel

Lent by the Royal Brera Gallery, Milan.

The Virgin, half-length, seated on the right, holding the Child on her lap, looks down at Him while an angel approaches from the left offering a wreath of flowers. Behind the Virgin is a green curtain; beyond, the sky with clouds.

Oil on canvas. $19\frac{1}{4} \times 22\frac{1}{2}$ in. (49×57 cm.).

Coll.: Gustavo Frizzoni, till 1911.

Lit.: Molmenti, *Moretto da Brescia*, 1898, 87.

Repr.: Moretto, *Gowan's Art Books*, 46.

MORETTO (ALESSANDRO BONVICINO)

c. 1498—Brescia—1554.

346 Christ and the Samaritan

Lent by the Gallery of the Carrara Academy, Bergamo.

On the right is Christ, seated on the edge of the well, bending forward earnestly to the Samaritan woman. She is standing leaning her curved arms on her bucket, which she has placed on the well-head, and looks across it at Christ. Behind, a landscape with a castle on a rock.

Oil on canvas. 16×12½ in. (40×31 cm.).

Coll.: Morelli.

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara in Bergamo*, 1907, 68 (repr.).

MORONI (GIOVANNI BATTISTA)

1523 Bondo (Bergamo)—Brescia—Bergamo 1578.

347 Portrait of Gian Girolamo Grumelli ("The Man in Pink")

Lent by Count Moroni, Bergamo.

A young man with a thin beard, standing, turned three-quarters to left, holding his hat in his right hand, and resting his left hand on the pommel of his sword. Behind him is a pilaster, and to the right a niche which has been broken, and the statue it contained thrown to the ground. Beneath the niche is a relief of Elijah bestowing his mantle on Elisha, and the words: *MAS EL ÇAGVERO QVE EL PRIMERO* (rather those who come after than the first). Signed on the broken cornice, in right foreground, *M.D.LX Io Bap. Moronus p.*

Oil on canvas. 86×50 in. (216×123 cm.).

Purchased from the Casa Grumelli in the 19th century.

Lit.: A. L. Milesi, *Dedalo*, anno iii, 569 (repr.); *Venturi*, IX, iv, 206.

Gian Girolamo Grumelli was born in 1536.

VERONESE (PAOLO CALIARI)

1528 Verona—Venice—Rome—Venice 1588.

348 Mars and Venus

Lent by Gr. Uff. Avv. Riccardo Gualino, Turin.

Venus is on the right, seated at the end of her bed, above which hangs a baldaquin of red drapery. She is holding Mars by the hands; he is turning to the left and looking at his horse, the head of which, held by Cupid, appears in the doorway. Beyond it is blue sky.

Oil on canvas. 14½×14½ in. (47×47 cm.).

Seen by Ridolfi in the house of Christoforo Orsetti, Venice; Potter Palmer, Chicago.

Exh.: Exhibition of Gualino Collection, Turin, 1928.

Lit.: Ridolfi, *Le Maraviglie dell' Arte*, ed. Hadeln, I, 340; L. Venturi, *La Collezione Gualino*, 1926, No. 42 (repr.).

Repr.: *Souvenir.*

MORONI (GIOVANNI BATTISTA)

c. 1525 Bondo (near Bergamo)—Bergamo 1578.

xx 349 **Portrait of a Lady** vestita in bianco e rosso !!!

Lent by the RIJKSMUSEUM, AMSTERDAM.

Seen half-length, three-quarters right, holding a fan in her left hand. Greenish-grey background.

Oil on canvas. 29×25⅝ in. (73.5×65 cm.).

Coll.: Perelli, Naples; the painter Johann Heinrich Wilhelm Tischbein; bought 1804 for the Grossherzogliche Sammlung, Augusteum, Oldenburg. On loan from Rembrandt Society in the Rijksmuseum, Amsterdam, 1923; bought with the aid of the Rembrandt Society, 1925.

Exh.: 40th Anniversary Exhibition of the Rembrandt Society, Amsterdam, 1923, No. 170.

Lit.: *Catalogue Oldenburg*, 1890, No. 91 (as Paris Bordone); Bode, *Die Grossherzogliche Gemälde-Galerie zu Oldenburg*, 1888, 21 (repr.); Bredius and Schmidt-Degener, *Die Grossherzogliche Gemälde-Galerie im Augusteum zu Oldenburg*, 1906 II 2 (repr.).

MORONI (GIOVANNI BATTISTA)

1523 Bondo (Bergamo)—Brescia—Bergamo 1578.

x 350 **A Man in Black**

Lent by COUNT MORONI, BERGAMO.

He stands, turned slightly to the right, his left hand on the pommel of his sword, his right on his breast. He wears a black hat and a black Spanish costume of about 1560. Signed to left: *IO BAPTISTA MORONVS . P.*

Oil on canvas. 74×39 in. (190×79 cm.).

Lit.: A. L. Milesi, *Dedalo*, anno iii, 576 (repr.); *Venturi*, IX, iv, 242.

DOSSO DOSSI (GIOVANNI DI LUTERO)

1479 ? Mantua ?—Ferrara—Modena 1541–2.

351 The Jester

Lent by the Royal Estense Gallery, Modena.

Head and shoulders of a clean-shaven man, three-quarters to right. He is laughing, and has his left arm round a sheep. He points to a cartellino with the words : *Sic Gi..ius* [Gianius ?].

Oil on canvas. 22½ × 19¾ in. (57 × 50 cm.).

Coll. : Castle of Ferrara (mentioned in an old undated catalogue, c. 1720).

Lit. : Venturi, *Galleria Estense,* Modena, 1882, 33 ; Mendelssohn, *Das Werk der Dossi,* 1914, 60, 187.

A copy is in the Della Rovere Collection, Venice, and was believed by D. D. Pollak, *Antiquitätenzeitung,* Stuttgart, 1919, No. 9, to be the original, and this picture the copy.

TORBIDO (FRANCESCO)

c. 1482 Verona—Venice—Verona after 1546.

352 So-called Portrait of Giorgione

Lent by the Municipal Museum, Padua.

Portrait of a young man, half length, turned slightly to left, wearing a crown of laurels on his fair hair. He is dressed as a shepherd, and has a shepherd's pipe in his hands. Through a window, to the right, is a romantic landscape. In the top left-hand corner is the much later inscription : *ZORZON* 49.

Oil on canvas. 35⅜ × 28¾ in. (90 × 73 cm.).

From the Episcopal Palace, Padua.

Lit. : *Vasari,* v, 294 ; Berenson, *North Italian Painters,* 1910, 296 ; Crowe & Cavalcaselle, *North Italy,* II, 217 ; *Venturi,* IX, iii, 914 (repr.).

Though an early work, painted directly under his influence, there is no reason to believe that this picture represents Giorgione. More probably the work referred to by Vasari (*loc. cit.*), which Torbido began as a portrait and, on the sitter's father refusing to pay for it, changed to a fancy picture of a shepherd with his pipe, and sold to a Monsignor Martini of Verona.

PONTORMO (JACOPO CARRUCCI DA)

1494—Florence—1556–57.

353 Il Magnifico Bartolommeo Compagni

Lent by Brigadier-General Archibald Stirling.

Seen, three-quarter length, turned half-left, looking towards the spectator, seated at a table on which are papers, sealing wax, a knife and a signet ring with the arms, *or a bend sable.* On a ledge in the background, in front of a niche, are a watch and other papers, one with a large seal bearing St. George and the Dragon. One of the letters on the table is inscribed: *Al Mag*^{oo} *Bartolomeo Compagne mio Honorar, In Firenze,* with a letter beginning: *Iac meo.* Dated on the base of a pillar in the right background: 1549 *ATAS* 46.

Oil on wood. 40½×32¼ in. (103×82 cm.).

Bought, probably in Italy, by Charles Stirling before 1825; in his catalogue of 1826, as "Portrait of a Consul."

Lit.: Berenson, *Florentine Painters*, 1912, 177; Clapp, *Pontormo*, 1916, 86, 155 (repr.).

The Jacopo to whom the letter is addressed may be Pontormo himself.

CARIANI (GIOVANNI BUSI)

c. 1485 Bergamo—Venice—after 1547.

354 The Resurrection

Lent by Count Marazzi, Milan.

Above, in the centre, is the risen Christ holding a banner and lifting his right hand in blessing. Below, St. Jerome and St. John Baptist protect the kneeling donors. In the distance is the empty tomb with the three soldiers starting up and the three Marys. On the left is the signature: *IOANES CARIANVS P.* Below, on a cartellino: *OCTAVIANUS VIC*^{s} *EQVES MDXX.*

Oil on canvas. 83⅞×68⅛ in. (213×173 cm.).

Lit.: *Venturi*, IX, iii, 448 (repr.).

CAPRIOLI (DOMENICO)

1494 Venice—Treviso 1528.

355 Lelio Torelli, Jurisconsult at Fano

Lent by the Trustees of the Bowes Museum, Barnard Castle.

Half-length, almost full face, body slightly right. His right hand, holding gloves, rests on a book open on the table before him. In the background, right, a road leading past the ruins of an amphitheatre (?) and a campanile towards a circular temple; left, a plinth inscribed: *AN° XXXVIIII . MDXXVIII.* Signed on the left: *DOMINICVS CAPRIOLA P.*

Oil on canvas. 38×32 in. (96.5×81.2 cm.).

Exh.: Burlington Fine Arts Club, 1914, No. 35.

Lit.: H. Cook, *Burlington Magazine*, VIII, 343 (repr.), and *Reviews and Appreciations*, 1912, 114 (repr.); Crowe & Cavalcaselle, *North Italy*, III, 131; Berenson, *Venetian Painters*, 1894, 98.

PARMIGIANINO (FRANCESCO MAZZUOLA)

1504 Parma—Rome—Bologna—Parma—Cremona 1540.

356 Portrait of a Gentleman

Lent by the Gallery of the Tadini Academy, Lovere.

Half-length of a man with dark hair and beard turned almost full face, wearing a grey robe embroidered with gold, a black fur-trimmed mantle, white collar and cuffs and a rich necklace with a medallion. Grey background.

Oil on wood. 34×27 in. (86.5×68.5 cm.)

Lit.: G. Frizzoni, *Emporium*, 1903, XVII, 343 (repr.); *Venturi*. IX, ii, 623.

VERONESE (PAOLO)

Verona 1528—Venice 1588.

++× 357 Holy Family

Lent by The Church of S. Barnaba, Venice.

The Virgin, dressed in red, with a blue cloak, holds the Infant on her knees and looks at St. Joseph, seated on the ground on the left. On the right, the young St. John hides under the Virgin's robe. A lamb sleeps at his feet. On the right a blue sky, with ruins and trees.

Oil on canvas. 42×45 in. (105×112 cm.).

Lit.: Berenson, *Venetian Painters*, 1909, 147; G. Fiocco, *Paolo Veronese*, 1928, 186 (repr.).

Repr.: *Souvenir.*

Probably the picture referred to by Ridolfi as being in the Church of the Magdalen in Padua.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

358 Jupiter Nursed by Nymphs

Lent by A. Thomas Loyd.

To save the infant Jupiter from being swallowed by his father, Cronos, he was concealed by his mother, Rhea, in a cave in Mount Dicte, Crete; and was nursed and brought up by nymphs. The three nymphs are represented tending the baby, beneath trees by the side of a river. On the right, another nymph is washing linen.

Oil on canvas. 14×34 in. (35.5×86.5 cm.).

Coll.: William Graham, sold April 10, 1886, No. 464; Lord Wantage.

Exh.: Royal Academy Winter, 1875, No. 135. Schiavone

Lit.: *The Wantage Collection of Pictures*, 1905, 161 (repr.).

MORONI (GIOVANNI BATTISTA)

c. 1520–25 Bondo—Bergamo—Brescia 1578.

359 A Spanish Gentleman

Lent by the Countess of Warwick.

Three-quarter-length, turned slightly left, looking at the spectator, leaning against the base of a column. Wears black doublet and crimson breeches and a sword. Signed and dated on the base of the column: *M.D. LX Io. Bap. Moronus p.*; and inscribed: *AQVI ESTO SIN TEMOR Y DELA MVE^{RTE} NO HE PAVOR* (I am here without fear and of death I have no terror).

Oil on canvas. 44×33 in (111.5×84 cm.).

Coll.: Conte Teodoro Lichi, Brescia; King of Holland, acquired early 19th Century, sold 1850.

Exh.: Royal Academy Winter, 1871, No. 10.

Lit.: Nieuwenhuys, *Galerie des Tableaux de S.M. Le Roi des Pays-Bas*, 1843, No. 96; *Waagen*, II, 216; Berenson, *North Italian Painters*, 1910, 273.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

360 Venice, as Queen of the Adriatic, Crowning the Lion of St. Mark

Lent by Lady Margaret Watney.

Venice, seen full-length seated, turning to the right and bending forward to crown with a wreath the lion at her feet. In the background, a view of the lagoon.

Oil on canvas. 54×42 in. (137×106.5 cm.).

Not previously exhibited.

GIORGIONE (GIORGIO BARBARELLI)

1477 Castelfranco—Venice 1510.

360a A Music Party

Lent by the Marquess of Lansdowne.

A young man, wearing a laurel wreath, seated at the foot of a tree on the left, is tuning a viola lying on his lap, the bow of which lies by his side. On the right sit two young women, one looking at an open book. In the background, across a stream, houses, trees and distant hills.

Oil on canvas, transferred from panel. 47×40 in. (119×102 cm.).

Coll.: Northwick; sold August 23, 1859, No. 1694 (as Giorgione).

Exh.: Manchester Art Treasures, 1857, No. 253; British Institution, 1831, No. 138 and 1865, No. 23; Royal Academy Winter, 1877, No. 114; New Gallery, 1895, No. 110; Grafton Galleries, 1909–10, No. 92.

Lit.: Davies, *Catalogue of Lord Northwick's Picture Gallery, Cheltenham,* 13 (as Giorgione); Waagen, III, 202 (as Palma Vecchio); Crowe & Cavalcaselle, *North Italy,* III, 45 (as perhaps Grassi); Berenson, *Study and Criticism,* I, 139-40 (as Cariani, repr.).

Engraved by Maria Cosway (as by Giorgione).

As appears from the above references, there is considerable difference of opinion as to the authorship of this picture. Yet another attribution is by J. P. Richter (in a manuscript catalogue made for Lord Lansdowne, 1879) to an "unknown master of Treviso," perhaps working from a drawing by Giorgione. Sir Claude Phillips (*Daily Telegraph,* October 6, 1909, 12) has pointed out affinities with certain early works by Palma Vecchio.

DOSSO DOSSI (GIOVANNI DI LUTERO)

1479 ? Mantua ?—Ferrara—Modena 1541–2.

361 Circe

Lent by the Royal Borghese Gallery, Rome.

The enchantress sits in a circle traced on the ground covered with cabalistic signs. In her right hand she holds a writing board with geometrical symbols; in her left a torch, the end of which takes fire from a cup on the ground. To the left some unfortunate who has been changed into a large dog sits beside his cuirass. Behind him, the tree trunks also show signs of having once been men. In the background is a wooded landscape, with a group in the middle distance.

Oil on canvas. 69½×68¾ in. (176×174 cm.).

According to Venturi (*Galleria Borghese*, 127), formerly in the Este castle, Ferrara. But there appears to be no evidence for this.

Lit.: *Morelli*, I, 215; H. Mendelssohn, *Das Werk der Dossi*, 1914, 67 (repr.); *Venturi*, IX, iii, 938 (repr.).

Repr.: *Souvenir*.

According to Schlosser this subject is taken from Ariosto, and represents the good fairy Melissa at the moment when she is overthrowing spells of the wicked Alcina (*Orlando Furioso*, canto VIII, 14, 15). But Ariosto describes this as taking place in Alcina's palace, and none of his picturesque details appear in Dosso's picture.

ROMANINO (GIROLAMO)

c. 1485 Brescia—Padua—Cremona—Trent—Brescia 1566.

362 Portrait of a Man

Lent by the MUSEUM OF FINE ARTS, BUDAPEST.

Half-length of a young man with a thin beard, turned three-quarter to left. He wears a cushion-like headdress, and a richly brocaded coat over a white shirt. In his hands he holds the hilt of his sword.

Wood. 32½×29½ in. (82.5×75 cm.).

Coll.: Probably Fenaroli, Brescia (*cf.* Morelli, *Die Galeria zu Berlin*, 1893, 115); Achille Gliscenti, Brescia; sold 1895 to Charles Pulszky.

Lit.: Berenson, *North Italian Painters*, 284; Nicodemi, *Girolamo Romanino*, 1925, 76, 81, 197; Venturi, IX, iii (repr.).

Repr.: *Souvenir*.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

363 The Rape of Proserpine

Lent by STEFAN VON AUSPITZ, VIENNA.

Pluto, a swarthy bearded man almost naked, wearing a spiky crown, has leapt from his chariot on the right, and seized Proserpine round the waist. On the left her companion is running away into the wood.

Canvas. 15⅜×31⅞ in. (39×81 cm.).

Bought from Agnew & Son, 1924.

GALLERY VII

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Attributed to CARIANI (GIOVANNI DE' BUSI)

1485 (?) Bergamo or Venice—Venice 1547.

364 Shepherd and Cattle

Lent by the Earl of Wemyss and March.

A shepherd seated piping beneath a tree on the left ; round him are his cattle browsing. In the distance, beyond trees on the right, blue hills.

Oil on canvas. 12½×20¼ in. (32×51.5 cm.).

Lit. : Berenson, *Venetian Painters*, 1894, 131 (as Schiavone).

Attributed to Giorgione in the *Gosford Estate Catalogue of Pictures.*

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

365 The Holy Family

Lent by the Marquess of Bath.

Beneath a tree, in a wooded landscape, the Virgin is seated, bending over to embrace the naked child. St. Joseph, leaning against a ledge of rock, looks down at them. In the right background, a bluff crowned with trees and buildings.

Oil on wood. 18¼×25⅛ in. (46.5×64 cm.).

Exh. : Royal Academy Winter, 1887, No. 161, and 1904, No. 72 ; Burlington Fine Arts Club, 1914, No. 22.

Repr. : Burlington Fine Arts Club, *Venetian Pictures* (*Titian and his Contemporaries*), 1915, pl. xxii.

Schiavone has also been suggested as the painter.

Replica, on a smaller scale, of the central part of a large picture representing *The Rest on the Flight into Egypt,* formerly in Charles I. of England's collection. The picture was attributed to Titian, and was previously only known through a miniature by Peter Oliver in the Jones bequest, Victoria and Albert Museum (No. 740—1882). The original is said to have recently reappeared in the collection of Count Alessandro Contini, Rome. A copy of the Madonna and Child is at Hampton Court (as Venetian School).

Engr, : by van Kessel in Teniers, *Theatrum Pictorum,* 55.

MORETTO DA BRESCIA (ALESSANDRO BONVICINO)

1498 Brescia—Bergamo—Milan—Brescia 1555.

366 Portrait of a Lady

Lent by the Gemälde-Galerie im Kunsthistorischen Museum, Vienna.

She is seated and seen half-length full face, her head turned slightly to the right, resting her left arm on a parapet and holding a fur over her shoulders with her right. Dark background, with a view over ruins on the left.

Oil on canvas. 40×33 in. (100.5×82 cm.).

Lit.: Berenson, *Venetian Painters*, 1894, 157 (as F. Beccaruzzi); G. Gluck, *Pantheon*, 1928, II, 490 (as Moretto. Repr.).

Gluck (*op. cit.*) quotes the attributions of Wickhoff (Bonifazio Veronese); Gamba (Florigerio); Wilde (Moretto).

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—Venice 1576.

367 Head and Shoulders of a Woman

Lent by Lord Melchett.

She is turned, slightly to the left, dressed in a loose white chemise, a green bodice, visible on her right shoulder, and, over her left, a striped blue silk shawl. Her brown hair is bound with a wreath, and on her forehead is a jewel, fastened to a gold chain.

Oil on canvas. 12½×9½ in. (31½×24½ cm.).

The attribution is Berenson's.

CARIANI (GIOVANNI BUSI)

c. 1484 Bergamo—Venice—after 1547.

368 Portrait of a Woman

Lent by the Gallery of the Carrara Academy, Bergamo.

She is seen, half-length, behind a parapet, turning three-quarters to the left, her right hand placed on a pedestal, on which is a battle scene, carved in low relief. Her golden hair falls over her ample shoulders. She wears a low cut bodice.

Oil on canvas. 33½×27½ in. (85×70 cm.).

Property of the Administration of the Hospital of Bergamo. Given to the Carrara Gallery on permanent loan, 1879.

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara*, 1907, 27; *Venturi*, IX, iii (repr.).

CREDI (LORENZO DI)

1457 Florence—Pistoia—Venice ?—Florence 1537.

369 **The Ascension of St. Mary of Egypt**

Lent by the Gallery of the Prince Primate of Hungary, Esztergom.

She is kneeling on a small cloud, naked save for her long brown hair which is bound with a blue scarf round her waist. Four angels bear her up, and a fifth bends to receive her with a chalice in his hand.

Oil on wood. 19×14½ in. (48×36½ cm.).

Lit.: Colasanti in *Bollettino d' Arte,* 1923; Gerevich, *Primas Album,* Budapest, 1928.

PERUGINO (PIETRO VANNUCCI)

1446 Castello della Pieve—Perugia—Rome—Florence—
Fontignano 1523.

370 **St. Augustine**

Lent by Richard Weininger, Berlin.

Seated, full length, full face, raising his right hand in blessing, and holding his crozier in his left. In the background four members of the confraternity of St. Augustine are kneeling, two on each side of the saint.

Oil on wood. 37×25¼ in. (94×64 cm.).

Painted for the Oratory of the Brothers of S. Agostino of Perugia. Sold by auction by the Brothers in the 17th century.

Coll.: Lucien Bonaparte; King of Holland, sold 1850; Grand Duke of Weimar; Cassirer, Amsterdam.

Lit.: Nieuwenhuys, *Galerie des Tableaux de S.M. Le Roi des Pays-Bas,* 1843, No. 87; Bombe, *Jahrbuch für Kunstwissenschaft,* 1924–25, 137.

Repr.: Bombe, *Klassiker der Kunst, Perugino,* 191.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

371 **God the Father and the Virgin.** (Fragments put together.)

Lent by the Royal Gallery, Naples.

God the Father is seen half-length, holding a crown in his hands, looking downwards. A glory radiates from him, and at each corner is a cherub. The Virgin is seen on the left, head and shoulders turned half-right, wearing a cloak and holding a crown in her right hand.

Oil (?) on wood. 44×45¼ in. (112×115 cm.).

Part of the same altarpiece as No. 193 (see note thereon).

ALBERTINELLI (MARIOTTO)

1474—Florence—1515.

372 The Creation, Temptation and Fall

Lent by Major Gambier Parry.

From left to right: God, attended by angels, creating the animals; the creation of Adam; the creation of Eve; Eve handing the forbidden fruit to Adam, while the serpent, with a woman's head, whispers in her ear. The scenes are set in a meadow, planted with trees, opening on a valley through which flows a river.

Oil on wood. 22½×64½ in. (57×163.5 cm.).

Imported from Italy by Irvine.

Coll.: William Coningham sold June 9, 1849, No. 44. Acquired by Thomas Gambier Parry in the early sixties.

Exh.: Royal Academy Winter, 1902, No. 43.

Lit.: Berenson, *Florentine Painters*, 1912, 96; *Crowe & Cavalcaselle*, VI, 113 (Ed. note).

Repr.: Arundel Club Portfolio, 1909.

DEL SARTO (ANDREA D' AGNOLO called)

1486 Florence—France—Florence 1531.

373 The Holy Family

Lent by the Royal Pitti Gallery, Florence.

To the right, the Virgin is seated on the ground, holding the Child Christ on her lap; he is turning to look up at the little St. John, who with St. Elizabeth is on the left.

Oil on wood. 53⅞×40½ in. (137×103 cm.).

Painted in 1527 for Ottaviano de' Medici.

Lit.: *Vasari*, V, 51; *Venturi*, IX, i, 614 (repr.).

Repr.: *Souvenir*.

An old copy of this picture is in the Dulwich Gallery, No. 251.

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

374 Portrait of Giacomo Doria

Lent by the LADY LUDLOW. xenvo ccupo –

Half-length, standing, turned slightly to the right, looking towards the spectator, his left thumb thrust into his girdle. Wears black robes, and has a long black beard. In the right background, the base of a column. In the top left-hand corner, the arms of the Doria family. Inscribed: *GIACOMO DORIA ET AVGVSTINI*, and signed: *TICIANVS.*

Oil on canvas. 45½×38½ in. (115.5×98 cm.).

Coll.: Private, at Naples; Sir Julius Wernher.

Exh.: Burlington Fine Arts Club, 1902, No. 54, and 1914, No. 20; Grafton Galleries, 1909-10, No. 59.

Lit.: Cook, *Burlington Magazine*, I, 185 (repr.); G. de Pellegrini, *Burlington Magazine*, II, 267; Gronau, *Titian*, 1904, 282; *Catalogue of the National Loan Exhibition, Grafton Galleries*, 1909, No. 59 (repr.).

Repr.: *Klassiker der Kunst, Titian*, N.D. 167; Burlington Fine Arts Club, *Venetian Pictures* (*Titian and his Contemporaries*), 1915, pl. xiii.

Giacomo di Agostino Doria was a member of the Genoese branch of the family. Gronau (*loc. cit.*) dates the portrait c. 1560.

Attributed to CAMPI (GIULIO)

1502—Cremona—1572.

375 Portrait of a Man

Lent by HUGH MORRISON (from Fonthill).

Head and shoulders turned left, looking towards the spectator. Wears a hat with a jewel on it, over a birettone.

Oil on canvas. 25×29½ in. (63.5×75 cm.).

Not previously exhibited.

PALMA VECCHIO (GIACOMO NEGRETTI)

c. 1480 Serinalta (near Bergamo)—Venice 1528.

++++ 376 The Rest on the Flight into Egypt

Lent by W. H. Woodward.

In the foreground, seated, seen three-quarters length, the Virgin looking down at the naked Child on her knee, S. Joseph fingering a rosary. Behind the Virgin, a group of trees ; in the background, a landscape with a town by a lake at the foot of a range of hills. Signed on the trunk of a tree on the left : *JACOBVS PALMA f.*

Oil on canvas. 33×52 in. (84×132 cm.).

Coll. : Sir Henry Hoare, sold London, June 2, 1883, No. 52 ; J. P. Heseltine. Purchased 1918.

Exh. : New Gallery, 1894–5, No. 161 (as Catena) ; National Gallery, London, 1912.

Lit. : Berenson, *Venetian Painters*, 1894, 103 (as Catena) ; *Study and Criticism of Italian Art*, I, 132 (as Catena) ; Crowe & Cavalcaselle, *North Italy*, 262 (Ed. note : as Catena) ; *Venturi*, VII, 4, 575 (as Anonimo Belliniano, repr.) ; Burlington Fine Arts Club, *Catalogue of Exhibition of Early Venetian Art* (mentioned under No. 51) ; C. J. Holmes, *Burlington Magazine*, XLII, 232 (as Palma, repr.) ; W. G. Constable, *Paintings by Italian Masters in the possession of W. H. Woodward*, 1928, No. 23.

One of a well-marked group of paintings by the same hand, whose identification is in dispute. Among these are the *Warrior Adoring the Infant Christ and S. Jerome* (National Gallery, London, Nos. 234 and 694), and the *Adoration of the Shepherds* in the collection of Earl Brownlow.

PALMA VECCHIO (GIACOMO NEGRETTI)

1480 Serinalta (near Bergamo)—Venice 1528.

+ x 377 Virgin and Child with Saints earl work

Lent by the Royal Gallery of the Accademia, Venice.

To the right the Virgin, seated on a raised marble platform, holds the naked Child standing on her knee. On either side of her sit St. Joseph and St. Catherine, and to the left St. John Baptist kneels in adoration of the Virgin. In the background is a landscape with large white clouds.

Oil on canvas. 49¾×77 in. (126×195 cm.).

Coll. : Widman, Venice ; Alessandro Bedendo, Mestre.

Lit. : *Venturi*, IX, iii, 434 (repr.).

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Rome—Venice 1576.

xx 378 Landscape with Herdsman and Cattle

Lent by H.M. The King (from Buckingham Palace).

Herdsmen are driving a flock of goats and sheep, accompanied by a donkey, round the turn of a track fringed with bushes and trees, and leading down a valley towards a house. In the left foreground, a goat runs to rejoin the flock ; on the right, a tree trunk. In the far distance, trees and a spire, under a stormy evening sky. molto scuro

Oil on canvas. 46×38¾ in. (117×98.5 cm.).

Bought by George IV.

Exh. : British Institution, 1826, No. 100 ; 1827, No. 40 ; Manchester Art Treasures, 1857, No. 289.

Lit. : Cust, *The Royal Collection of Paintings*, I, 1905 (repr.).

Repr. : *Klassiker der Kunst, Titian*, 213 (as a studio piece).

LICINIO (BERNARDINO)

c. 1489 Poscante ?—Venice, before 1465.

xx 379 A Young Man with a Skull

Lent by Gaspard and Henry Farrer.

Seen, bust-length, behind a parapet, looking meditatively upwards towards the left. He has a mass of curly dark hair. His left hand rests on a skull on the parapet.

Oil on wood. 31½×26½ in. (80×67.5 cm.).

Coll. : Louisa, Lady Ashburton ; Marquess of Northampton ; Sir William Farrer.

Exh. : Royal Academy Winter, 1871, No. 94 (as Giorgione) ; 1904, No. 32 (as Giorgione) ; New Gallery, Venetian Art, 1895, No. 91, as *A Lady Professor of Bologna*, by Giorgione ; Burlington Fine Arts Club, 1914, No. 17.

Lit. : Berenson, *Venetian Painters*, 1894, 111, and *Study and Criticism*, I, 138 (repr.) ; Crowe & Cavalcaselle, *North Italy*, III, 190 n ; Cook, *Burlington Magazine*, XVI, 328 (repr.), reprinted in *Reviews and Appreciations*, 1912, 120 (repr.).

Repr. : Burlington Fine Arts Club, *Venetian Pictures* (*Titian and his Contemporaries*), 1915, pl. xlvi.

First attributed to Licinio by Berenson (*loc. cit.*).

FRA BARTOLOMMEO (BACCIO DELLA PORTA)

1472 Florence—Venice—Rome—Lucca—Florence 1507.

380 The Virgin and Child with S. Elizabeth and S. John the Baptist

Lent by SIR HERBERT COOK, BART.

The Virgin is kneeling and holds on her lap the Infant Christ, who embraces the little St. John on the left. St. Elizabeth, behind, has her left arm round the shoulders of the Virgin and supports the reed cross of S. John with her right. Signed and dated in the right background: *F. Bart*[*olomeus*] *or*[*din*]^{is} *pred*[*icatorum*] *floren* 1516.

Oil on wood. 57½×47 in. (146×119.2 cm.).

Coll.: Sir Francis Cook Coll., by 1875.

Exh.: Royal Academy Winter, 1875, No. 176, and 1902, No. 73.

Lit.: *Catalogue of the Paintings at Doughty House, Richmond*, 1913, I (repr. with bibliography); *Venturi*, IX, i, 338 (repr.).

One of the painter's latest works.

LOTTO (LORENZO)

c. 1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

381 The Stoning of St. Stephen

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO.

The saint is kneeling on the left, and is being stoned by a group of figures on the right. Two soldiers with lances, one in armour, the other half nude, stand on the extreme left. A ruined classical building is in the distance.

Oil on wood. 19¾×37 in. (50×94 cm.).

From S. Stefano al Fortino and S. Bartolommeo, Bergamo.

Lit.: Berenson, *Lorenzo Lotto*, 1905, 127; Frizzoni, *Le Galleria dell' Accademia Carrara, Bergamo*, 1907, 31.

One of three predella panels belonging to the altarpiece which Lotto painted for S. Stefano al Fortino. When the picture was removed to S. Bartolommeo the old frame was destroyed, and the predella panels were acquired for the Gallery.

CARIANI (GIOVANNI DE' BUSI)

1485 ? Bergamo or Venice—Venice after 1547.

382 Portrait of a Man !!!! magnifico!

Lent by the National Gallery of Canada, Ottawa.

A man in black cap and a black dress with a fur collar, standing turned to the right, between two parapets, holding a document with a seal attached in his left hand. On the ledge in front, writing materials and documents. Background of landscape, with trees and castle on hill on the right; on the left, a coat-of-arms hanging against a clump of laurel. Signed on a cartellino on the left: *IO CARIANVS DE BVSIS B̸GOMĒSIS PI̅X̅IT.*

Oil on canvas. 36½×36½ in. (92.5×92.5 cm.).

Coll.: Marquise Serra Sampierdarena; Adolphe Thiem, San Remo.

Exh.: Union League Club, New York, January 1926, No. 1.

Lit.: Crowe & Cavalcaselle, *North Italy,* III, 460 (Ed. note); Cagnola, *Rassegna d'Arte,* v, 61, 79 (repr.); Thieme-Becker, *Künstler-Lexikon,* v, 595.

Repr.: *Souvenir.*

The sitter has been called Giovanni Antonio Cariani.

SAVOLDO (GIOVANNI GIROLAMO)

c. 1480 Brescia—Florence—Treviso—Venice c. 1550.

383 Portrait of a Man

Lent by the Royal Brera Gallery, Milan.

Bust of a young man, clean-shaven, turned three-quarters left, leaning his left hand on a parapet. He wears a black cap and coat, and a white shirt. Dark background. On the parapet to the right C E in monogram.

Oil on canvas. 27½×22 in. (70×56 cm.).

Coll.: Conte Sottocasa, Bergamo, until 1929.

Lit.; *Venturi,* IX, iii. 754 (repr.); *L'Arte,* XXX, iii, 113 (repr.)

TITIAN (TIZIANO VECELLIO)

1480 ? Pieve di Cadore—Venice—Ferrara—Mantua—Venice—1576.

384 Portrait of a Man (? Lodovico Ariosto)

Lent by the Marquess of Bristol.

Bust-length portrait of a man with dark hair and swarthy complexion, turned three-quarters to left, holding out his left hand.

Oil on canvas. 30½×25 in. (77.5×63.5 cm.).

Lit. : H. Cook, *Reviews and Appreciations,* 1912, 122 (as Palma Vecchio. Repr.).

Repr. : Arundel Club Portfolio, 1905 (as Giorgione).

GIORGIONE AND TITIAN

Giorgione 1477 Castelfranco—Venice 1510.
Titian 1477 Pieve di Cadore—Venice—Ferrara—Mantua—
Venice 1516.

385 Caterina Cornaro ; or " La Schiavona "

Lent by Sir Herbert Cook, Bart.

A lady of ample proportions, seen full face, three-quarter length, standing behind a marble parapet. The sleeves of her deep red dress are slashed to show white beneath ; her hair is bound with a gold net. Her left hand rests on the parapet, on which is a sculptured profile portrait of herself. Inscribed on the parapet : *T V.*

Oil on canvas. 47×38 in. (119.3×96.5 cm.).

Coll. : Alessandro Martinengo, Brescia, by 1641 ; Martinengo Colleoni until early 19th cent. ; Francesco Riccardi, Bergamo, 1877 ; Crespi, Milan.

Exh. : Burlington Fine Arts Club, 1914, No. 55.

Lit. : Burlington Fine Arts Club, *Venetian Pictures, Titian and his Contemporaries,* 1915, No. 55 (repr. with bibliography) ; A. Venturi, *Galleria Crespi,* 1900, 133 (as Bernardino Licinio) ; Berenson, *Study and Criticism,* I, 84 (as a copy of Giorgione. Repr.) ; L. Justi, *Giorgione,* 1926, I, 133, and No. 29, as Giorgione.

Repr. : Quadri Scelti di Brescia designati, incisi, ed. illustrati, da A. S. (Sala) No. XIX ; *Souvenir.*

Possibly the portrait of Caterina Cornaro " painted by Giorgione from the life," seen by Vasari in 1544 in the Collection of Giovanni Cornaro (Ed. Milanesi IV, 99). Has generally been regarded as an early work of Titian ; but by Sir Herbert Cook, Justi, and Sir Charles Holmes considered an unfinished work of Giorgione completed by Titian. The identity of the sitter can scarcely be maintained in face of the undoubted portrait of Caterina at Budapest (exhibited No. 291).

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

386 A Procurator of St. Marks

Lent by the ROYAL GALLERY OF THE ACCADEMIA, VENICE.

Head and shoulders of bald man with a short grey beard, turned three-quarters to right. He wears a red velvet cloak with a line of grey fur at the opening.

Oil on canvas. 26¾×20¼ in. (68×57.5 cm.).

Procuratia de Supra e de Ultra, Venice; 1838, taken to Vienna; K.K. Akademie der Kunst, Vienna till 1920.

Exh.: R. Palazzo Venezia, Rome, 1923 (Room V, 93).

Lit.: E. Modigliani, *Catalogo degli Oggetti d'Arte Restitiuti dall'Austria*, Rome, 1923, 80; Mary Pittaluga, *Tintoretto*, 1925, 289.

VENETO (BARTOLOMMEO)

c. 1480 Venice—Ferrara—Milan (?) c. 1540.

387 Portrait of Maximilian Sforza, Duke of Milan (?)

Lent by HENRY GOLDMAN, NEW YORK. fondo rosso cinabro

Half-length, standing behind a parapet turned slightly to the left. In his black velvet cap is a medal with a figure of S. Catherine of Alexandria and an ornament resembling the figures 1512. In the background, a red curtain, and, right, a window opening on to a landscape in which are two figures copied from a woodcut by Dürer.

Oil on wood. 30⅞×23¼ in. (78.5×59 cm.).

Coll.: Palazzo Sforza; Perego, Milan; Benigno Crespi, Milan.

Exh.: Metropolitan Museum, New York, 1920.

Lit.: A. Venturi, *l'Arte*, II, 1899, 454 (repr.); A. Venturi, *La Galleria Crespi in Milano*, 1900, 81 (repr.); Valentiner, *Catalogue of the Henry Goldman Collection*, New York, 1922, No. 4 (repr. with bibliography).

Traditionally described as a portrait of Maximilian Sforza. The features do not resemble that of the portrait by Bartolommeo Veneto, dated 1520, in the collection of Mrs. Edwin S. Bayer (formerly Holford Coll.), which used to be described as of the same sitter. Attributed to Andrea Solario, until given to Bartolommeo Veneto by Venturi (*loc. cit.*).

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

XX **388 The Marriage at Cana** !!! bozzetto!

Lent by the Royal Museum of Fine Arts, Copenhagen.

On the left of a splendid hall is the banqueting table, lined with guests, at the head of which sits Christ, separated from the spectator by the whole length of the table. On the right is a woman pouring fresh wine from one pitcher into another, and a man setting a pitcher down.

Canvas. 17⅝×22¾ in. (44.7×57.6 cm.).

Sold in Rotterdam, 1722 (Hoet, I, 268), acquired 1744 by the King of Denmark.

Lit.: Mario Krohn, *Italienske Billeder i Danmark,* Copenhagen, 1910, 190.

Said to be a sketch for the picture in Sta. Maria delle Salute, Venice. The attribution is not universally accepted.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

XX **389 Portrait of a Venetian Senator** !!!

Lent by the Municipal Museum of the Sforza Castle, Milan.

Half-length of an old man with long white hair and beard, turned very slightly to left. He wears a black cap and a purple cloak trimmed with fur.

Oil on canvas. 29½×23⅝ in. (75×60 cm.).

Bequeathed to the Museum by the Bolognini family in 1865.

Lit.: Osmaston, *Art and Genius of Tintoret,* 1915, II, 12 (repr.).

The sitter is sometimes described as Jacopo Soranzo.

TINTORETTO (JACOPO ROBUSTI)

1518—Venice—1594.

XXX **390 Tintoretto's Servant** !!

Lent by the National Gallery of Canada, Ottawa.

Three-quarter length figure of a man in black, holding a napkin in his left hand, and raising his right as if pointing. To the left an open window.

Oil on canvas. 42×34½ in. (106.6×87.5 cm.).

Coll.: Brass, Venice.

TINTORETTO

1518—Venice—1594.

X **391 The Body of St. Mark Transported from Alexandria**

Lent by the EARL OF CRAWFORD AND BALCARRES.

In a square, flanked by a rich colonnade, and terminated by a towered building in renaissance style, three men are carrying the naked body of the saint. Behind them is a camel, whose halter is seized by a woman lying on the ground. On the left, a man rolling on the ground, and tearing the cloak from a bearded man. Over the scene breaks a storm of rain and lightning, from which figures in background are fleeing.

Oil on canvas. 17½×17¾ in. (44.5×45 cm.).

Acquired in Volterra, 1856.

Not previously exhibited.

A study for the painting of the subject in the Academy, Venice, one of the series formerly in the Scuola di S. Marco. The large painting has been cut down on the left-hand side, and the sketch shows the original design.

VERONESE (PAOLO CALIARI, called)

1528 Verona—Venice 1588.

X X **392 The Supper at Emmaus**

Lent by STEFAN VON AUSPITZ, VIENNA.

On the far side of a table in the centre, Christ is blessing bread. At the ends of the table sit the Apostles, one with a scallop shell on his robe, the other with pilgrims' badges in his hat. Behind, on the left, the host, with a woman and a boy. On the right, a negro enters through a curtained doorway. In the foreground, a child playing with a dog. Background of late renaissance architecture against blue sky.

Oil on canvas. 26×31 in. (66×79 cm.).

Coll.: Muselli, Verona. In France c. 1700. Coll.: Orleans; Duke of Sutherland. Purchased from Agnew, 1925.

Lit.: Ridolfi, *Le Maraviglie dell' Arte*, Ed. Hadeln, 1914, I, 320; Buchanan, *Memoirs of Painting*, 1824, 135; *Les Arts*, Jan., 1913; Stryienski, *La Galerie du Regent*, 1913, 54, 155 (repr.); Osmond, *Paolo Veronese*, 1927, 65, 109; Fiocco, *Paolo Veronese*, 1928, 200.

Engraved by R. de Launay, *Galerie du Palais Royal*, 1808.

The similar painting of the same subject at Dresden differs in size (120×181 cm.); and includes a stool carrying a flagon of wine and a glass in front of the table, and a pergola in the left background; while it omits the man in the right background. The Dresden picture is catalogued as a studio work.

BASAITI (MARCO)

Friuli, active in Venice c. 1470–1530.

×× 393 Portrait of a Man

Lent by the Gallery of the Carrara Academy, Bergamo (Morelli Collection).

A fair-haired, bearded man, half length, turned three-quarters to left. He is dressed in black and holds his gloves in his left hand. Signed: *M. Baxaiti F. MDXXI.*

Oil on wood. 33×26⅜ in. (85×67 cm.).

Lit.: Frizzoni, *Le Gallerie dell' Accademia Carrara, Bergamo,* 1907, 64 (repr.); *Venturi,* VII, iv, 620 (repr.); Crowe & Cavalcaselle, *North Italy,* I, 269.

The date 1521 is the latest one occurring on any of the artist's works.

PALMA VECCHIO (GIACOMO NEGRETTI)

1480 Serinalta (near Bergamo)—Venice 1528.

×× 394 Portrait of Francesco Querini

Lent by the Querini Stampalia Gallery, Venice. mani non finite

He is seen, half-length, turned slightly to left, in a niche behind a parapet, and looks out at the spectator with a sentimental expression. He has a small black beard and long dark hair; his hands are resting on the parapet.

Oil on wood. 35⅗×28⅜ in. (92×72 cm.).

Lit.: Berenson, *Venetian Painters,* 1894, 119; *Venturi,* IX, iii, 427 (repr.).

Repr.: *Souvenir.*

This portrait was painted for the marriage of Francesco Querini, which took place in 1528. It is probably the last work of Palma, and is unfinished, e.g., in the hands.

GIORGIONE

1477 Castelfranco—Venice 1510.

395 The Adoration of the Shepherds

Lent by Viscount Allendale.

On the right, at the mouth of a cave, the Infant Christ lies naked on a white cloth. On one side of him the Virgin and S. Joseph kneel in adoration ; on the other are two shepherds, one kneeling, the other standing hat in hand. Above, the heads of cherubs float in the air. In the cave, the ox and the ass. In the left background, the Annunciation to the Shepherds ; beyond, a landscape of trees and buildings fringing a lake, and hills.

Oil on wood. 35×42 in. (89×106.5 cm.).

Coll. : Cardinal Fesch, sold, 1895, to Claudius Tarral. Bought at his sale, June 11, 1847, No. 55, for T. W. Beaumont.

Exh. : British Institution, 1848, No. 20 ; 1862, No. 121 ; Royal Academy Winter, 1876, No. 201 ; 1892, No. 112 ; Burlington Fine Arts Club, 1912, No. 58.

Lit. : Reiset, *Une visite à la Galerie Nationale à Londres*, 1887, 59–60 (as Giorgione) ; Crowe & Cavalcaselle, *North Italy*, III, 9 ; Cook, *Giorgione*, 1907, 20, 121, 150 ; Berenson, *Venetian Painters*, 1894, 103 (as Catena ?) ; Justi, *Giorgione*, 1926, I, 90 (repr.) ; *Venturi*, IX, iii, 60 (repr.) ; L. Venturi, *Giorgione e il Giorgionismo*, 1913, 230 (as Catena. Repr.) ; Holmes, *Burlington Magazine*, XLII, 238 (as Bonifazio) ; Berenson, *Venetian Painting in America*, 1916, 203 (doubtful Giorgione. Perhaps inspired by Cima's Nativity in the Carmine, Venice).

Repr. : Arundel Club Portfolio, 1907 ; Burlington Fine Arts Club, *Early Venetian Pictures*, 1912 (front).

Perhaps the picture of the same size and subject attributed to Giorgione in the collection of James II. (see *Catalogue of the Collection of Pictures belonging to King James the Second*, published by Bathoe, 1758, No. 182). A replica or copy is in the Vienna Gallery (No. 23, as Venetian School, c. 1500). These may be the two pictures described as " Una Nocte " in a letter to Isabella d'Este from her agent in Venice, Taddeo Albano (*cf.* Cook, *op. cit.*, 121 sqq.). A copy of the right half, with variations, ascribed to Francesco Vecellio, is in the Cook Coll. Richmond (*v.* Cook, *Reviews and Appreciations*, 1912, 93). A drawing for the right-hand group (omitting the standing shepherd), attributed to Carpaccio, is exhibited (No. 699).

SAVOLDO (GIOVANNI GIROLAMO)

1480 ? Brescia—Florence—Treviso—Venice after 1548.

396 Tobias and the Angel

Lent by the Royal Borghese Gallery, Rome.

Tobias half-kneeling on the left, raises his head, which is in shadow to the angel, who is seated on some rocks to the right. Beyond is a twilit wood and a distant hill.

Oil on canvas. 48⅜ × 37½ in. (123 × 95 cm.).

From the Palazzo Algani, Perugia.

Lit.: D' Achiardi, *Bollettino d' Arte*, 1912, 92 (repr.); L. Venturi, *Giorgione e Giorgionismo*, 1913, 220 (repr.); *Venturi*, IX, iii, 771 (repr.).

Repr.: Hadeln, *Art in America*, XIII, 78.

VERONESE (PAOLO CALIARI)

1528 Verona—Venice—Rome—Venice 1588.

397 Portrait of Daniele Barbaro molto!!

Lent by the Royal Pitti Gallery, Florence.

A middle-aged man with a full beard, seen three-quarter length, facing the spectator, dressed in a black tunic and a magnificent fur cloak. His right hand rests on a parapet, disclosing the ermine lining of his cloak.

Oil on canvas. 54 × 44 in. (137 × 112 cm.).

Lit.: Meissner, *Veronese*, 1897, 75 (repr.); Fiocco, *Paolo Veronese*, 1928, 125 (repr.).

Repr.: *Souvenir*.

There is very little evidence for the belief that this portrait represents Daniele Barbaro.

CORREGGIO (ANTONIO ALLEGRI)

c. 1494 Correggio—Parma—Correggio 1534.

398 The Holy Family with Saints

Lent by Don Alfonso Orombelli, Milan.

In the centre, seated before a rock on which grow ferns and bushes, is the Virgin with the naked Child on her knee. St. Anne stands on the left with the child Baptist, and, to the right, is St. Joseph leaning on his stick. In the background are woods, hills and castles.

Oil on wood. 18⅞ × 14½ in. (48 × 37 cm.).

Coll.: Villa, Milan; Marquis Guiscardo Barbò, Soresina.

Lit.: *Venturi*, IX, ii, 484 (repr.).

On the back is branded the grand-ducal arms of the Medici.

The composition is based on a Mantegnesque design known from an engraving by Giovanni Antonio da Brescia (repr. Delaborde, *Graveur en Italie avant Marc Antoine,* 141). The same engraving served as model for the central group of a picture in the Musée des Arts Décoratifs, Paris, as School of Mantegna.

SEBASTIANO DEL PIOMBO (SEBASTIANO LUCIANI)

c. 1485 Venice—Rome 1547.

X X 399 A Lady with a Censer

Lent by Sir Herbert Cook, Bart.

Bust length, slightly right, head turned towards the spectator, holding a censer before her. Wears a low cut blue dress over a white chemise. Dark background.

Wood. $21 \times 18\frac{1}{8}$ in. (53×46 cm.).

Coll.: John and Jacobus van Veerle, Antwerp, in 1650; Edward White, in 1870; sold 1872 to Sir Francis Cook.

Exh.: Royal Academy Winter, 1870, No. 149; New Gallery, 1894–5, No. 178; Burlington Fine Arts Club, 1914, No. 9.

Lit.: *Catalogue of Pictures at Doughty House,* 1913, I, No. 140 (repr. with bibliography).

Repr.: Burlington Fine Arts Club, *Venetian Pictures* (*Titian and his Contemporaries*), 1915, pl. xiv.

Etched by Hollar, 1650 (*Parthey,* No. 1379); F. de Grada.

The Hollar etching is inscribed: *Ritratto de* S^{a} *Vittoria Colonna fatto de Sebastiano del Piombo Discipolo Congionto col Titiano dal Gran Giorgione.* The de Grada engraving appears as a portrait of Vittoria in the edition of the poems published at Naples, 1692. The identification of the sitter with Vittoria cannot, however, be upheld.

GAROFALO (BENVENUTO TISI)

c. 1481 Ferrara—Cremona—Rome—Mantua—Ferrara 1559.

X X 400 Virgin and Child with Saints

Lent by the Gallery of the Campidoglio, Rome.

To the left, on a stone seat beside an arch, the Virgin is seated with the Child on her knee. In the centre is the baby St. John the Baptist, carrying a lamb and walking towards the Child Jesus, supported by St. Anne, who sits behind him. On the right, St. Joseph is seated conversing with a bearded saint, who stands behind him holding an open book on a parapet. On the back is a sketch of the Circumcision, taking place in a domed temple, attended by numerous spectators.

Oil on wood. $24\frac{3}{4} \times 32$ in. (63×81 cm.).

Lit.: Berenson, *North Italian Painters,* 227.

LOTTO (LORENZO)

c. 1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

X 401 The Virgin and Child with Saints

Lent by the Royal Borghese Gallery, Rome.

The Virgin is seen three-quarter length, seated in the centre, with the Child in her arms. She turns slightly towards St. Onofrio, on her left, while the Child tries to grasp the Sacred Heart held by the mitred saint, perhaps St. Bernard as a mitred abbot, on her right. Signed above the Madonna's head: *LAVRENT LOTVS MDVIII.*

Oil on wood. $20\frac{5}{8}\times26\frac{1}{2}$ in. (53×67 cm.).

Lit.: *Morelli*, I, 236; Berenson, *Lorenzo Lotto*, 1905, 10; *Venturi*, VII, iv, 764 (repr.).

The fact that the Child is dressed in a long shirt indicates that picture was painted for a nunnery. An early work probably executed in Venice. The St. Onofrio is, perhaps, inspired by one of the figures in Dürer's *Christ Among the Doctors*, painted in Venice in 1506, and now in the Barberini Gallery.

RAPHAEL (RAFFAELLO SANTI)

1483 Urbino—Perugia—Florence—Rome 1520.

X 402 St. John the Baptist Preaching

Lent by the Marquess of Lansdowne.

On the right, the Saint standing on a grassy mound, groups of listeners, all men, except one, standing and sitting in front of him. In the background, a landscape of hills with trees in the middle distance.

Oil on wood. $10\frac{1}{4}\times21$ in. (26×53.3 cm.).

Coll.: Lord Robert Spencer, 1764 (purchased through Gavin Hamilton from S. Fiorenzo, Perugia) with the Ansidei Madonna. Sold at Philipp's, 1828 (without artist's name). Bought by the 3rd Lord Lansdowne.

Exh.: Royal Academy, 1876, No. 181.

Lit.: *Waagen*, III, 161; Passavant, *Tour of a German Artist in England*, 1836, I, 311; Crowe & Cavalcaselle, *Life of Raphael*, I, 241; *Catalogue of the Collection of Pictures belonging to the Marquess of Lansdowne, K.G.*, 1897, 79. *Venturi*, IX, ii, 124 (repr.).

The only part known to survive of the predella of the Ansidei Madonna in the National Gallery, London, painted for the Ansidei family of Perugia, and placed in S. Fiorenzo, Perugia, 1506.

LOTTO (LORENZO)

c. 1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

403 A Maiden's Dream !!!!

Lent by Sir Martin Conway. Cellinimo —

A female figure, swathed in white drapery, reclines in a wooded landscape, lit by the setting sun. From above, a cupid scatters a shower of white blossoms upon her. On the left, a female satyr peers from behind a tree; in the right foreground lies a faun, looking up at a jar held aloft in his left hand.

Oil on wood. 16×13 in. (40.5×33 cm.).

Purchased in Milan, as by Rottenhammer.

Exh.: New Gallery, 1894–5, No. 80; Burlington Fine Arts Club, 1905, No. 18, and 1914, No. 21; Olympia, 1928, No. x, 29.

Lit.: Crowe & Cavalcaselle, *North Italy*, III, 394 (edit. note); *Morelli*, II, 40, 51; Berenson, *Venetian Painters*, 1894, 115; Berenson, *Lorenzo Lotto*, 1905, 1 (repr.); Conway, *The Sport of Collecting*, 1914, 38 sqq.

One of the painter's earliest works. At one time incorrectly described as *Danäe*.

LOTTO (LORENZO)

1480 Venice—Treviso—Rome—Bergamo—Loreto 1556.

404 Portrait of a Young Man

Lent by the Municipal Museum of the Sforza Castle, Milan.

Bust of a youth bent slightly forward, turned three-quarters to the left and looking at the spectator. He holds a book in his hands, and wears a black cap over his fair hair, a greyish lilac coat striped with black and a glove on his right hand. In the background is a green curtain.

Oil on canvas. 13¾×11 in. (35×28 cm.).

Bequeathed by the De Cristoforis family, 1876.

Lit.: Berenson, *Lorenzo Lotto*, 1905, 169.

Repr.: *Souvenir*.

SEBASTIANO DEL PIOMBO (SEBASTIANO LUCIANI)

c. 1485 Venice—Rome 1547.

X 405 **Portrait of Andrea Doria (1468–1560)**

Lent by Prince Doria-Pamphili-Landi, Rome.

A bearded man in a black cap and heavy black cloak, standing behind a stone parapet, half turned to left, looking towards the spectator. He points with his right hand. On the parapet are carved symbols of his naval triumphs.

Oil on wood. 59×41 in. (152×105 cm.).

Lit.: *Vasari*, v, 576; P. d'Achiardi, *Sebastiano del Piombo*, 1908, 232 (repr.); Crowe & Cavalcaselle, *North Italy*, III, 237.

Repr.: Benedetti, *Apollo*, x, 71; *Souvenir*.

Perhaps the portrait referred to as belonging to Pope Clement VII in a letter of Francesco Gonzaga dated May, 1526. There is, however, in the Doria Collection another portrait of Andrea Doria as Neptune, which is also by Sebastiano (*cf.* Borenius' note to *Crowe & Cavalcaselle, loc. cit.*).

BELLINI (GIOVANNI)

1428–30 Venice—Padua—Venice 1516.

XXX 406 **Death of St. Peter Martyr** !!! capolavoro!

Lent by Viscount Lee of Fareham.

In the left foreground, the saint sinks to the ground, while an armed man plunges a dagger in his heart. With the blood from his wounds he traces with his finger the word *CREDO*. On the right, a second armed man attacks Brother Dominic. On the left, a third assassin, with a straw hat, a shield and halberd, rushes forward. In the background, a wood, in which are seen woodmen at work, further armed men and sheep. Through an opening, a town and hills against a sunset sky. The trees throughout are bleeding in sympathy with the victims.

Oil (?) on wood. 26½×39½ in. (67.3×100.5 cm.).

Coll.: Miethke Gallery, Vienna, 1910; W. Lockett Agnew, 1912.

Exh.: Burlington Fine Arts Club, 1912, No. 30 (as Giovanni Bellini).

Lit.: T. Borenius, *Catalogue of Pictures collected by Lord Lee of Fareham*, 1923, No. 11. (As Venetian School. Repr. with bibliography.)

Repr.: Burlington Fine Arts Club, *Early Venetian Pictures*, 1912.

By a different hand from that responsible for the larger painting of the same subject in the National Gallery, London (No. 812), whose attribution to Giovanni Bellini is doubted. The present picture is closely related to a group which includes *The Madonna of the Meadow* (National Gallery, London, No. 599, attributed to Marco Basaiti), which Gronau and others regard as late works by Giovanni Bellini.

DOSSO DOSSI (GIOVANNI DI LUTERO)

1479? Mantua?—Ferrara—Modena 1541–2.

407 Circe

Lent by Sir Joseph Duveen, Bart.

The sorceress is seated on the right beneath trees beside a pool, crowned with flowers, pointing to an inscribed stone tablet supported on her left arm. At her feet, an open book. Round her, her lovers changed into various birds and beasts.

Oil on canvas. 38×52 in. (96.5×132 cm.).

Coll.: Graham, sold London, April 10, 1883, No. 417, bought Colnaghi; Robert H. Benson (sold 1927).

Exh.: Burlington Fine Arts Club, 1894, No. 54; Royal Academy Winter, 1896, No. 110; Grafton Galleries, 1909, 10, No. 87; Manchester Art Gallery, 1927, No. 22.

Lit.: *Catalogue of Italian Pictures by Robert and Evelyn Benson*, 1914, No. 60 (repr. with bibliography and list of reproductions); *Venturi*, IX, iii, 937 (repr.).

H. Mendelssohn (*Das Werk der Dossi*, 1914, 64) suggests that the subject is from Ariosto's *Orlando Furioso*, and represents the sorceress Alcina, who changed her lovers into birds and beasts, while Circe changed hers into swine. An early work, inspired by Giorgione and Titian.

BACCHIACCA (FRANCESCO UBERTINI)

1494—Florence—1557.

408 A Street Scene, Florence

Lent by Langton Douglas.

The scene is laid at the corner of two diverging streets. In the foreground is a group of men in conversation. To left and right are men walking with packages on their heads. Other men and a woman entering a door in the background.

Oil on wood. 33×27½ in. (84×70 cm.).

Coll.: Lord Belper.

Lit.: Emilio Cecchi, *Pinacoteca*, 1928, 90 (repr.).

CARIANI (GIOVANNI DE BUSI)

c. 1485 Bergamo—Venice—after 1547.

409 Portrait of a Man

Lent by Avv. Adolfo Werner, Milan.

A fair bearded man turned three-quarters to the right, wearing a cloak with a deep fur collar, a gold chain round his neck and a soft black cap on his head. Architectural background.

Oil on canvas. 29½×30 in. (75×76 cm.).

Coll.: Del Mayno, Milan (as Titian); Holford, sold July 15, 1927, No. 91 (as Girolamo Romanino).

Exh.: New Gallery, 1894-5, No. 27; Burlington Fine Arts Club, 1914, No. 40, and 1921-2, No. 16.

Lit.: Venturi in *l'Arte*, 1923, 30 (as Girolamo Romanino); *The Holford Collection, Westonbirt*, 1924, 60, No. 41 (repr.).

COSTA (LORENZO)

1460 Ferrara—Bologna—Mantua 1535.

410 Christ carrying the Cross

Lent by Church of S. Alessandro, Bergamo.

Christ is seen full-length, moving from right to left. He has fallen on one knee under the weight of the cross, which he bears on his right shoulder. To the right is a rock with distant figures of soldiers; to the left, a landscape with trees and a castle.

Oil on canvas. 21⅝×19¾ in. (55×50 cm.).

Exh.: Exhibition of Sacred Art, Bergamo, 1898.

Lit.: Berenson, *North Italian Painters*, 202; *Venturi*, VII, iii, 838 (repr.).

Venturi (*loc. cit.*) attributes this picture to Costa's assistant Giovanni Maria Chiodarolo.

BORGOGNONE (AMBROGIO DA FOSSANO)

1450–55—Working in Milan 1480—Pavia—Milan 1523.

411 Saint Jerome

Lent by Senator Luigi Albertini, Rome.

The Saint is kneeling with folded hands, turning towards a small crucifix hung on a tree. In front of him is his lion and some books lying on the stone. In the background outside the cave, a leopard, a unicorn, and other animals with some figures.

Lit.: Venturi, *L'Arte a San Gerolamo,* Milan, 16.

SODOMA (GIOVANNI ANTONIO BAZZI)

1477 Vercelli—North Italy—Rome—Siena 1549.

412 Mystic Marriage of St. Catherine

Lent by the ROYAL MUSEUM OF THE PALAZZO DI VENEZIA, ROME.

In the centre is the Child Jesus, seated on a stool, supported by his Mother, who sits close behind him. St. Catherine kneels to the left, and stretches out her left hand which the Virgin holds, while her Son puts a ring on the finger. Behind the group kneels St. Clare and, to the right, S. Bernardino. In the background, through an open door, enter the Baptist and his parents.

Oil on wood. 53¼×44½ in. (135×113 cm.).

Palazzo Ricciarelli, Volterra.

Lit.: Robert H. Hobart Cust, *Giovanni Antonio Bazzi,* 1906, 352; Berenson, *North Italian Painters,* 1907, 392.

This picture bore a traditional attribution to Daniele da Volterra till it was recognised by Frizzoni as a late work of Sodoma.

CORREGGIO (ANTONIO ALLEGRI DA)

1494 Correggio—Parma—Correggio 1534.

413 Portrait of the Artist

Lent by VISCOUNT LEE OF FAREHAM.

Bust length, full face, looking towards the spectator with head slightly bowed.

Oil on canvas. 21¼×17¼ in. (54×44 cm.).

Coll.: Private, in Vienna; Grassi, Rome.

Lit.: A. Venturi, *L'Arte,* May 1926, XXIX, 136 (repr.); *Studi dal Vero,* 1927, 211–216; Fry, *Burlington Magazine,* LII, 3–9 (repr.); Sirên, *International Studio,* 1926.

Repr.: *Souvenir.*

The description as a self portrait is based partly upon the drawing by Carlo Maratta in the Albertina, Venice, and partly upon the character of the sitter as revealed in the painting, compared with the recorded character of Correggio.

FRANCIA (FRANCESCO)

1450—Bologna—1517.

414 St. George

Lent by the Royal Corsini Gallery, Rome.

On the left St. George, on a prancing white horse with red trappings, raises his sword to strike at the dragon, which he has already transfixed with his lance. To the right the Princess is kneeling with averted eyes, her hands folded in prayer. Behind is a castle set in a wooded landscape.

Oil on wood. 29¼×21¼ in. (74×54 cm.).

Lit.: *Morelli*, I, 196; Crowe & Cavalcaselle, *North Italy*, II, 264; Venturi, *Storia*, VII, iii, 870.

This picture was originally ascribed to Ercole Grandi on the strength of the monogram on the horse's hindquarter. Morelli gave the attribution to Francia, now generally accepted. Borenius (*Crowe & Cavalcaselle, loc. cit.*), however, prefers the attribution to Ercole Grandi.

GALLERY VIII

DRAWINGS AND ILLUMINATED MANUSCRIPTS.

LIST OF GENERAL WORKS ON ITALIAN DRAWINGS REFERRED TO IN ABBREVIATED FORM.

[LISTS OF WORKS ON PARTICULAR ARTISTS WILL BE FOUND UNDER THAT ARTIST'S NAME.]

Ber.	Bernhard Berenson, *The Drawings of the Florentine Painters.* 2 vols. London, 1903.
Fischel, *Umbrer*	Oskar Fischel, *Die Zeichnungen der Umbrer.* Berlin, 1917.
Hadeln, *Quattrocento*	Detlev Freiherr von Hadeln, *Venezianische Zeichnungen der Quattrocento.* Berlin, 1925.
Hadeln, *Hochrenaissance*	——, *Venezianische Zeichnungen der Hochrenaissance.* Berlin, 1925.
Hadeln, *Spätrenaissance*	——, *Venezianische Zeichnungen der Spätrenaissance.* Berlin, 1926.
Vasari	*Vasari Society for the Reproduction of Drawings by Old Masters*, 1905 (in progress).
Schönbrunner-Meder	Josef Schönbrunner and Josef Meder, *Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen.* vols. i–xii. Vienna, 1896–1908.

The series of facsimiles of drawings, issued by or on behalf of the principal Public Collections, are referred to by the name of the particular collection followed by *Reproductions.* Thus *Uffizi Reproductions* refers to the series issued by Leo Olschki, *Berlin Reproductions* to the Grote Publication, and so forth. Other abbreviations need no explanation.

SIENESE SCHOOL, XIVth Century

415 An Archer

Lent by the Dean and Chapter of Christ Church, Oxford.

Brush drawing on vellum. $10\frac{1}{2} \times 6\frac{1}{4}$ in. (26.7×16 cm.).

Coll. : Ridolfi.

Lit. : R. van Marle, *Apollo,* iv (1926), 162.

Repr. : S. Colvin, *Oxford Drawings,* ii, i ; C. F. Bell, *Christ Church Drawings,* pl. cvii ; Souvenir.

Tentatively attributed by Colvin and by van Marle to Simone Martini.

BENOZZO GOZZOLI

416 Madonna and Angels

Lent by the EARL OF HAREWOOD.

Pen and ink and brush on pink prepared surface, heightened with white. $6\frac{5}{8} \times 7$ in. (16.9×17.9 cm.).

Coll.: Richardson, Spencer Churchill.

Repr.: *Vasari*, X, I B; van Marle, XI, 225.

Studies for angels in the Nativity in the Chapel of the Riccardi Palace, Florence, on which Benozzo was working in 1459.

BENOZZO GOZZOLI

417 Head of a Youth

Lent by H.M. THE KING (Royal Library, No. 12811).

Silver point on brown prepared surface, heightened with white. $9\frac{1}{4} \times 6\frac{11}{16}$ in. (23.5×17 cm.).

Lit.: Ber. 546.

On the *verso* four saints by a different and feebler follower of Fra Angelico.

TUSCAN SCHOOL, 1417

418 Incidents of a Pilgrimage

Lent by HENRY OPPENHEIMER.

Pen and ink, and water colour on vellum. $10 \times 5\frac{3}{8}$ in. (25.4×13.6 cm.).

The present drawing is the lower portion of a roll, the upper and larger part of which, also in Mr. Oppenheimer's collection, gives an account of a pilgrimage to Jerusalem. The inscription on the portion exhibited has the pilgrim's name "Frater Petrus de Cruce, conversus ordinis predicatorum," mentions the fact that he had twice and thrice visited the places mentioned, and had had all written down as a guide to others in the year 1417. The drawing appears to represent alarming incidents in the pilgrimage, the Dominican monk being no doubt the author and St. Michael perhaps his patron saint.

GADDI (TADDEO)

419 Presentation of the Virgin

Lent by the Musée du Louvre, Paris.

Greenish wash and white, dark blue for the foreground. $14\frac{3}{16}\times 11\frac{1}{4}$ in. (36×28.5 cm.).

Lit.: Ber. 758.

Repr.: Ber., pl. i.

Study for the fresco in the Baroncelli Chapel, Santa Croce, Florence.

TUSCAN SCHOOL

420 Two Scenes from the Legend of a Holy Hermit

Lent by Henry Oppenheimer.

Pen and ink and water-colour on vellum. $9\frac{1}{2}\times 5\frac{5}{16}$ in. (24×13.5 cm.).

Formed part of a series now distributed; another portion is in the Metropolitan Museum, New York. The drawings were attributed to Lorenzo Ghiberti, but are in all probability by the same hand as No. 418.

ANGELICO (FRA)

421 Head of St. Lawrence (?)

Lent by H.M. The King.

Silver point on prepared orange surface, heightened with white. $7\frac{1}{8}\times 6\frac{5}{16}$ in. (18×16 cm.).

Lit.: Ber. 163; R. Papini, *L'Arte*, XIII (1910), 290; F. Schottmuller, *Fra Angelico* (Klassiker der Kunst), 1911, xxviii; van Marle, x, 126.

Repr.: Ber. pl. iv; *Souvenir*.

Attributed by R. Papini to Benozzo Gozzoli. The drawing on the *verso*, representing a woman holding a child and a youth with clasped hands, connected with the frescoes in the Chapel of St. Martin in the Vatican, is probably not by Fra Angelico.

ANGELICO (FRA) (?)

422 The Evangelist Matthew

Lent by the Fitzwilliam Museum, Cambridge.

Brush drawing on green prepared surface, heightened with white. $6\frac{3}{8}\times5\frac{7}{8}$ in. (16.3×15 cm.).

Coll.: Resta, Marchetti, Somers, Kerrich.

Repr.: Vasari, 2nd Ser. V 1A; Van Marle, x, 51.

The figure of St. Matthew corresponds roughly with one in the frescoes in Nicholas V's Chapel in the Vatican, executed between 1445 and 1455. The drawing on the *verso* of St. Luke also corresponds, though less closely, with a similar figure in the frescoes.

ITALIAN SCHOOL (XIVth Century)

423 A Cavalcade of Royal Hunters

Lent by Henry Oppenheimer.

Pen and ink on vellum. $13\frac{9}{16}\times13\frac{3}{8}$ in. (37×34.3 cm.).

Coll.: Earl of Pembroke.

Traditionally ascribed to Lippo Memmi.

LIPPI (FILIPPINO)

424 Five Drawings

Lent by the Dean and Chapter of Christ Church, Oxford.

Coll.: Vasari, Guise.

1 Tritons Holding up Trophies

Pen and ink and brown wash. $3\frac{3}{8}\times4$ in. (8.5×10.5 cm.) (cut irregularly).

2 A Man Fighting with a Centauress and a Man Carrying off a Door (Samson)

Pen and ink and brown wash. $5\frac{1}{4}\times4\frac{3}{4}$ in. (13.3×12.1 cm.).

3 A Battle between a Centaur, Satyrs and a Man

Pen and ink and brown wash. $5\frac{3}{8}\times6\frac{1}{4}$ in. (13.5×15.5 cm.).

LIPPI (FILIPPINO)

424 (*continued*)

4 The Virgin and Child and Saints

Pen and ink and brown wash. 11⅜×7⅞ in. (28.7×19.8 cm.).

Repr.: S. Colvin, *Oxford Drawings*, I, 8; C. F. Bell, *Christ Church Drawings*, pl. lxiii.

5 The Afflictions of Job

Pen and brown ink, with corrections in body colour. 11½×8 in. (29.3×20.3 cm.).

Repr.: S. Colvin, *Oxford Drawings*, I, 9; C. F. Bell, *Christ Church Drawings*, pl. lxiii.

Leaf of Giorgio Vasari's *Libro dei Disegni*; the woodcut portrait of Filippino Lippi, in the centre, at the top, is from his *Lives of the Painters*, and the decorations are from his hand. The three drawings at the top are probably not by Filippino. On the *verso* of the sheet is attached a sketch for an altarpiece, with St. Nicholas, inscribed *Altura Ma*[*n*]*tova*[*nus*].

SIENESE SCHOOL

425 Design for a Pulpit for Orvieto Cathedral

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Pen and ink on vellum. 9¾×9¾ in. (24.8×24.8 cm.).

Repr.: *Vasari*, I, 25; *Berlin Reproductions*, .

The pulpit for which this was a design was never executed; other portions of the designs are in the British Museum and the Opera del Duomo at Orvieto. All are published by Mr. Campbell Dodgson in the Vasari Society, 1st Ser. I, 23, 24, 25.

GIOTTO (Copy after)

426 The Tempest on the Lake of Galilee and Christ Walking on the Water

Lent by the MARQUESS OF NORTHAMPTON.

Pen and ink. 10¾×14⅝ in. (27.2×37.2 cm.).

Coll.: Richardson, Reynolds, Metz, Ottley.

Lit.: L. Venturi, *L'Arte*, XXV (1922), 49 ff.

Engraved by C. M. Metz, *Imitations of Ancient Drawings* (1789) (in reverse) and in W. Y. Ottley's *Italian School of Design* (1823).

Apparently an early copy, dating probably from the 14th century, of Giotto's famous mosaic in old St. Peter's at Rome, known as the "Navicella." The mosaic has to all intents and purposes perished, so extensive was the restoration carried out in the 17th Century. An account of the various copies existing is given by L. Venturi (*loc. cit.*). Venturi illustrates Ottley's facsimile of the present drawing, implying that it is a reproduction of the original which he states erroneously is at Oxford. The drawing exhibited differs from the doubtless more accurate but later copy, formerly at Wilton House, in the absence of the castle and the fisherman and in other important particulars. On the *verso* are two distinct drawings of shipping, that on the left by the same hand as the "Navicella" drawing, that on the right by a hand much inferior. It would appear that the sheet formed the leaf of a sketch-book, the Navicella being drawn across the open centre page.

DELLA QUERCIA (PRIAMO) ?

427 Study for the Fonte Gaia at Siena

Lent by the Victoria and Albert Museum.

Pen and ink on vellum. 6×9 in. (15.4×22.9 cm.).

Coll.: Dyce.

Lit.: Dyce Catalogue, 181; Jenö Lanyi, *Zeitschrift für bildende Kunst*, LXI (1927-8), 257.

Repr.: Vasari, 2nd Ser. VII, 1.

Design for the right-hand portion of the wall behind the fountain. Lanyi (*loc. cit.*) tentatively ascribes the drawing to Jacopo's less famous brother Priamo della Quercia.

LORENZO MONACO

~~428~~ Two Drawings

1 The Journey of the Three Kings

2 The Visitation

Lent by the Staatliches Kupferstichkabinett, Berlin.

Drawn with the brush on vellum and heightened with white. 10⅛×7½ in. (25.6×18.9 cm.).

Lit.: O. Sirén, *Don Lorenzo Monaco* (1905), 100.

Repr.: O. Sirén, *op. cit.*, Tafel 40, 41; *Berlin Reproductions*, 3 (2 only); H. S. Ede, *Florentine Drawings* (1926), pl. 3, 4; van Marle, IX, fig. 97.

Dated by Sirén at the end of the artist's career, about 1418–22.

GOZZOLI (BENOZZO)

429 Book of Drawings

Lent by Franz Koenigs.

The volume, of 24 folios, measures about 10½×7¾ in. (26.5×19.8 cm.).

The contents, by more than one hand, include sketches of nude figures, studies from the cast of a foot, animals and ornaments. Some of the drawings are repetitions of motives known already from drawings by Fra Angelico and Benozzo Gozzoli; one is a copy from the Pisanello drawing of two yoked buffaloes (exhibited Gallery IX, No. 607).

GIOVANNINO DE' GRASSI

(Milan, d. 1398.)

430 Book of Drawings

Lent by the Bibliotheca Civica, Bergamo (Codex Δ, VII, 14).

Lit.: P. Toesca, *L'Arte*, VIII (1905), 332 ff; P. Toesca, *La Pittura . . . lombardica* (1912), 298 ff.; Betty Kurth, *Kunstgeschichtles Jahrbuch*, V (1911), 69; Thieme-Becker, *Kunstlerlexikon*, XIV, 535–6; Van Marle, VII, 76; Sir M. Conway, *Burlington*, XVIII (1910), 144.

The book consisting of 31 folios of vellum, measuring about 10¼×7 in. (26×18 cm.), has inscribed on folio 4 *verso Johinninus de Grassis designavit.* This inscription can hardly refer to all the drawings in the book, some of which are obviously by a different and later artist. The drawings are mainly of animals, but include also drawings of figures, part of a Gothic alphabet, a ship, etc. The double page exhibited (fol. 3 *verso* and 4 *recto*), representing a lady seated, playing the harp, while another lady stands by and two ladies singing, is almost certainly the work of Giovannino himself.

POLLAIUOLO (ANTONIO)

431 Three Nude Women

Lent by the R. Galleria degli Uffizi, Florence (135).

Pen and ink and wash heightened with white. 10⅝×8¼ in. (26.9×21 cm.).

Repr.: *Uffizi Reproductions*, I, 3, 10; H. S. Ede, *Florentine Drawings* (1926), pl. 26; van Marle, XI, fig. 246 (as Piero Pollaiuolo).

CREDI (LORENZO DI)

432 Head of a Girl

Lent by the NATIONAL GALLERY OF IRELAND, DUBLIN.

Silver point on prepared surface, slightly heightened with white. Circular, diameter 9 in. (23 cm.).

Coll.: Wellesley.

Repr.: *Old Master Drawings*, Part IX, pl. 8.

Attributed to LIPPI (FRA FILIPPO)

433 A Female Figure by a Tomb or Altar

Lent by HENRY OPPENHEIMER.

Pen and ink on bluish paper, heightened with white. 10×4½ in. (25.2×11.5 cm.).

LIPPI (FILIPPINO)

434 Studies for a St. Sebastian and a Seated Figure Reading

Lent by HENRY OPPENHEIMER.

Silver point on pink prepared surface, heightened with white. 9¾×8⅝ in. (24.7×22 cm.).

Coll.: Lord de l'Isle; Heseltine.

Lit.: Ber. 1349; *Berlin Jahrbuch*, XV, 244; *Repertorium für Kunstwissenschaft*, XVII, 113.

Repr.: *Drawings of the Italian School in the Collection of J. P. Heseltine* (1913), No. 22.

POLLAIUOLO (ANTONIO)

435 A Prophet or Saint Seated, Reading

Lent by HENRY OPPENHEIMER.

Pen and brown ink and brown wash, heightened with white; pricked for transfer. 10½×6¾ in. (26.7×17 cm.).

Coll.: Lanière.

BOTTICELLI (SANDRO)

436 Three Angels (lunette)

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (187).

Pen and ink on pink-tinted paper, heightened with white. $3\frac{15}{16} \times 9\frac{1}{4}$ in. (10×23.5 cm.).

Lit.: Ber. 562; H. Horne, *Botticelli* (1908), 225; Ber. 562.

Repr.: Ber. pl. xliv; *Uffizi Reproductions*, I, 3, 19; H. S. Ede, *Florentine Drawings* (1926), pl. 29; Y. Yashiro, *Botticelli*, pl. cclxix; *Souvenir*.

LIPPI (FILIPPINO)

437 Two Litter Bearers

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (185).

Pen and ink on pink prepared surface, heightened with white. $7\frac{15}{16} \times 9\frac{7}{16}$ in. (19.8×24 cm.).

Lit.: Ber. 1297.

Repr.: *Uffizi Reproductions*, IV, I, 20; H. S. Ede, *Florentine Drawings* (1926), pl. 38.

Probably a study for the fresco of the Raising of Drusiana in Sta. Maria Novella, Florence.

GHIRLANDAIO (DOMENICO)

~~438~~ Head of a Woman

Lent by the DUKE OF DEVONSHIRE.

Black chalk on yellowish paper, heightened with white chalk. $14\frac{7}{8} \times 8\frac{11}{16}$ in. (36.6×22.1 cm.).

Lit.: Ber. 866.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 22; *Vasari*, 2nd Ser., VI, 5; *Souvenir*.

Study for the head of a woman standing by the staircase on the left of the fresco of the Birth of the Virgin in Sta. Maria Novella, Florence. The drawing on the *verso* of the whole length figure of a woman is a study for the figure in the same fresco generally identified as Ginevra de' Benci.

BOTTICELLI (SANDRO)

439 Standing Angel

Lent by the R. Galleria degli Uffizi, Florence (202).

Pen and brown ink on pinkish paper, heightened with white. $10\frac{5}{8}\times 7\frac{1}{8}$ in. (27×18 cm.).

Lit.: Ber. 565.

Repr.: *Uffizi Reproductions*, I, 3, 21; Y. Yashiro, *Botticelli*, pl. cclxiii.

Should be compared with the angel drawing back the curtain on the right of the *tondo* in the Ambrosiana at Milan, painted about 1490.

POLLAIUOLO (ANTONIO)

440 Figure of Adam

Lent by the R. Galleria degli Uffizi, Florence (98).

Pen and ink and brown wash. $11\frac{1}{4}\times 7\frac{1}{4}$ in. (28.5×18 cm.).

Lit.: Ber. 1901.

Repr.: *Uffizi Reproductions*, I, 3, 5; Ber. pl. xvi; van Marle, XI, fig. 228.

POLLAIUOLO (ANTONIO)

441 Figure of Eve

Lent by the R. Galleria degli Uffizi, Florence (97).

Pen and ink and brown wash. $10\frac{15}{16}\times 7\frac{5}{16}$ in. (27.8×18.5 cm.).

Lit.: Ber. 1902.

Repr.: *Uffizi Reproductions*, I, 3, 6; Ber., pl. xvii; van Marle, XI, fig. 229.

GHIRLANDAIO (DOMENICO)

~~442~~ Head of an Old Woman

Lent by H.M. The King (Royal Library, No. 893).

Silver point on prepared orange surface, heightened with white. $9\frac{1}{4}\times 7\frac{1}{4}$ in. (23.5×18.5 cm.).

Lit.: Ber. 893.

Repr.: Ber., pl. lxvii.

Perhaps a study for the head of the woman, last but one in the group to the left in the fresco of the Birth of the Virgin in Sta. Maria Novella at Florence, painted about 1490.

VERROCCHIO (ANDREA DEL)

443 Head of an Angel

Lent by the R. Galleria degli Uffizi (130).

Black chalk and wash; pricked for transfer. $8\frac{1}{4}\times7\frac{1}{16}$ in. (21×18 cm.).

Lit.: Ber. 2781; Jens Thiis, *Leonardo da Vinci* (1913), 65.

Repr.: Ber. pl. xxiv; Schönbrunner-Meder, 134; *Uffizi Reproductions*, I, 3, 12; H. Mackowsky, *Verrocchio* (1901), Abb. 71 H. S. Ede, *Florentine Drawings* (1926), pl. 45.

POLLAIUOLO (ANTONIO)

444 Hercules overcoming the Giants

Lent by Paul J. Sachs.

Pen and ink and wash on dark background. $10\frac{11}{16}\times7\frac{1}{4}$ in. (27.2×18.4 cm.).

Coll.: Earl of Pembroke.

Lit.: Ber. 1910; T. Borenius, *Four Early Italian Engravers* (1923), 8; A. H. Barr, *Art Studies* (Harvard University Press, 1926).

Repr.: S. A. Strong, *Wilton House Drawings*, II, 17.

Fragment of the cartoon from which an engraver of the school of Pollaiuolo made the engraving (Bartsch, xiii, 203, No. 3).

UCCELLO (PAOLO)

445 Study of a Horseman

Lent by R. Galleria degli Uffizi, Florence (31).

Silver point on terra verde ground, heightened with white, the background coloured red. $18\frac{1}{8}\times13$ in. (46×33 in.).

Lit.: Ber. 2769.

Repr.: *Uffizi Reproductions*, I, 3, I; van Marle, X, fig. 138.

Study for the fresco of Sir John Hawkwood, the condottiere, painted in the Duomo at Florence in 1436.

UCCELLO (PAOLO)

446 Horseman

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (14502).

Pen and ink over silver point on green prepared surface, heightened with white. $11\frac{13}{16} \times 13\frac{7}{16}$ in. (30×34.1 cm.).

Lit.: Ber. 2769.

Repr.: Ber. pl. xi; *Uffizi Reproductions,* I, 3, 2; H. S. Ede, *Florentine Drawings* (1926), pl. 8.

Study for the first horseman on the extreme left in the picture of the *Battle of S. Romano* in the Uffizi (No. 52).

VERROCCHIO (ANDREA DEL)

447 Head of an Angel looking up

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Black chalk, heightened with white; pricked for transfer. $7\frac{1}{4} \times 6\frac{1}{4}$ in. (18.5×15.8 cm.).

Coll.: Sir J. C. Robinson, von Beckerath.

Lit.: Ber. 2784.

Repr.: *Berlin Reproductions,* 14A.

Attributed by Berenson to a pupil of Verrocchio's earlier period (Ber., *op. cit.,* 36, 37).

UCCELLO (PAOLO)

448 Head of a Man

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (28).

Brown wash on dark ground. $11\frac{1}{4} \times 8$ in. (28.6×20.2 cm.).

Lit.: Ber. 2766.

Repr.: Ber. pl. xii; *Uffizi Reproductions,* I, 3, 3; H. S. Ede, *Florentine Drawings* (1926), pl. 9.

LIPPI (FILIPPINO)

449 Two Studies of Drapery

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Silver point on grey prepared surface, heightened with white. $8\frac{3}{8} \times 9\frac{5}{8}$ in. (21.4×24.5 cm.).

Coll.: von Beckerath.

Lit.: Ber. 1271.

Repr.: *Berlin Reproductions,* 16.

BOTTICELLI (SANDRO)

450 Illustration to Dante's "Purgatorio," Canto XXXI

Lent by the Staatliches Kupferstichkabinett, Berlin.

Metal point and pen and ink on vellum, $12\frac{1}{2}\times18\frac{1}{2}$ in. (32×47 cm.).

Coll.: Duke of Hamilton.

Lit.: H. Horne, *Botticelli*, 1908, 189–255.

Repr.: F. Lippmann, *Zeichnungen von Sandro Botticelli zu Dante's Goettlicher Komoedie*, Berlin, 1887.

The triumphal car, in which Beatrice is enthroned, drawn by a griffin, surrounded by the symbols of the Evangelists and followed by St. Peter, St. Paul and the fathers of the Church ; in the lower right corner Dante and Statius : Dante again sunk in the stream and a third time immersed by Matilda ; he is further seen kneeling in the midst of the Cardinal Virtues and in front of the griffin.

The drawing exhibited forms part of the famous series of illustrations to Dante commissioned from Botticelli by Lorenzo di Pierfrancesco de' Medici, and probably drawn in the years 1485–1498. The sheets, of which eighty-eight are in Berlin and a further eight in the Vatican Library, each have the text of a canto of the Divina Commedia on the back, and were originally bound as a book. It was intended that the drawings should be coloured in the manner of miniatures, but this was begun in three cases only.

BOTTICELLI (SANDRO)

451 A Nude Youth

Lent by the Kunsthalle, Hamburg.

Silver point on yellowish prepared surface. $6\frac{7}{16}\times4\frac{3}{16}$ in. (16.3×10.6 cm.).

Coll.: E. Harzen.

Lit.: A. Venturi, *L'Arte*, xxv, 188.

Repr.: *Hamburg Reproductions*, 4.

The pose is reminiscent of that of *La Derelitta* from the Pallavicini collection (here exhibited, No. 117).

VERROCCHIO (ANDREA DEL)

452 Head of a Woman

Lent by the Dean and Chapter of Christ Church, Oxford.

Black chalk on yellowish paper, heightened with white; pricked for transfer. 16×12⅞ in. (40.8×32.7 cm.).

Lit.: Ber. 2800.

Repr.: Colvin, *Oxford Drawings*, I, I; Bell, *Christ Church Drawings*, pl. cxxiv; *Souvenir.*

Attributed by Berenson to Verrocchio's school.

GHIRLANDAIO (DOMENICO)

453 Portrait Study of a Lady

Lent by the R. Galleria degli Uffizi, Florence (298).

Silver point on grey prepared surface, heightened with white. 13×9⅞ in. (33×25 cm.).

Lit.: Ber. 875.

Repr.: *Uffizi Reproductions*, IV, 4, 5.

GARBO (RAFFAELLINO DEL), LIPPI (FILIPPINO) and Others

454 Four Drawings

Lent by the Duke of Devonshire.

1 A Nude Male Figure

Silver point on prepared grey surface, heightened with white. 7¾×4⅛ in. (19.7×10.4 cm.).

Anonymous Florentine drawing.

2 Head of a Young Man and Studies of Arms and Hands

Silver point on prepared pink surface, heightened with white. 11⅜×7⅞ in. (28.8×20.1 cm.).

Lit.: Ber. 760.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 14; *Vasari*, 2nd ser., VI, 6.

Published by Strong and in the Vasari Society as Filippino. Berenson's attribution to Raffaellino del Garbo seems a more probable one.

GARBO (RAFFAELLINO DEL), LIPPI (FILIPPINO) and Others

454 *(continued)*

3 A Bearded Man Leaning on a Staff

Silver point on pinkish surface, heightened with white. $7\frac{3}{4}\times 4\frac{3}{16}$ in. (19.6×10.6 cm.).

Anonymous Florentine drawing.

4 A King Seated on a Throne and other Studies

Silver point on prepared buff surface, heightened with white. $8\frac{3}{4}\times 13$ in. (22.1×33 cm.).

Lit.: Ber. 1276.

By Filippino Lippi.

The four drawings described were mounted by Giorgio Vasari and the decorations surrounding them are from his hand. The sheet formed a page of his famous *Libro dei disegni*. On the *verso* are other Florentine drawings, including a finished drawing in colour for an altarpiece with three Saints (Ber. 571) also attributed by Vasari to Filippino.

VERROCCHIO (ANDREA DEL) (School of)

455 Cartoon for an Infant Christ

Lent by Charles Ricketts and Charles Shannon.

Black chalk. $10\frac{3}{8}\times 9\frac{1}{8}$ in. (26.4×23.3 cm.).

Coll.: John Clerk, Lord Eldin (?).

Repr.: Vasari, 2nd Ser. III, 2.

FLORENTINE SCHOOL

456 Profile Head of a Young Man

Lent by the R. Gabinetto delle Stampe, Corsini Palace, Rome.

Pen and brown ink. $10\times 8\frac{1}{16}$ in. (25.5×20.5 cm.).

Lit.: *Le Gallerie nazionale Italiane*, anno II, 145, No. 1.

Repr.: H. S. Ede, *Florentine Drawings*, (1926), pl. 22; *Van Marle*, XI, fig. 271.

Tentatively attributed by Van Marle to Piero Pollaiuolo.

GHIRLANDAIO (DOMENICO)

457 Head of a Man

Lent by the Duke of Devonshire (Chatsworth, No. 704).

Silver point on buff prepared surface, heightened with white. 8½×$7\frac{5}{16}$ in. (21.7×18.6 cm.).

Lit.: Ber. 1277 (as Filippino Lippi).

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 2; Vasari, 2nd ser., VI, 4.

Possibly connected with the frescoes in Sta. Maria Novella at Florence.

RAPHAEL

References in abbreviated form as follows:—

Fischel, *Raphael*; Oskar Fischel, *Raphaels Zeichnungen.* Berlin, 1913–28 (in progress).

Fischel, *Raphael* (1898); Oskar Fischel, *Raphaels Zeichnungen.* Versuch einer Kritik. Strassburg, 1898.

Refs. to earlier literature and reproductions will be found in these two works.

458 Virgin and Child with St. John

Lent by the Earl of Leicester.

Black chalk with traces of white chalk; outlines pricked for transfer. 37×26¼ in. (94×66.8 cm.).

Coll.: Bought by Thomas Coke, 1st Earl of Leicester, probably about 1713–18.

Repr.: Fischel, *Raphael,* 123–125; Vasari, 2nd Ser. VII, 7.

Cartoon for the picture known as "La Belle Jardinière" in the Louvre, painted in 1507.

RAPHAEL

459 A Man Bending Forward and Other Studies

Lent by Thomas Loyd.

Pen and brown ink. 12¼×8¼ in. (31.1×21 cm.).

Coll.: Richardson jun., Reynolds.

Lit.: O. Fischel, *Burlington Magazine,* XLVII (1925), 175.

Repr.: *Vasari,* 2nd Ser. V, 6; Fischel, *Raphael,* 271.

Study for the figure behind St. Gregory in the fresco of the *Disputà*. In the fresco the figure is turned with his back to the spectator. On the *verso* are further studies for the same figure, and one for the youth looking over his shoulder on the extreme left of the same fresco. An old copy of the *recto* is in the Louvre.

RAPHAEL

460 Portrait of Himself as a Boy

Lent by the University of Oxford (Ashmolean Museum).

Black chalk, heightened with white. 15×10½ in. (38.1×26.7 cm.).

Coll.: Wicar, Ottley, Harman, Woodburn.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 26; Fischel, *Raphael* (1898), No. 619.

Repr.: S. Colvin, *Oxford Drawings*, II, 4; Fischel, *Raphael*, I; *Vasari*, 2nd Ser., IV, 6.

RAPHAEL

461 Study for the Entombment

Lent by the University of Oxford (Ashmolean Museum).

Pen and brown ink. 10⅜×12¾ in. (26.2×32.5 cm.).

Coll.: Antaldi, Crozat, Mariette, de Boisset, St. Morys, Fuseli, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 44; Fischel, *Raphael* (1898), No. 97.

Repr.: Fischel, *Raphael*, 200.

Study for the *Entombment* of 1507 in the Borghese Gallery, Rome. On the *verso*, Adam receiving the forbidden fruit from Eve (engraved by Marcantonio, *Bartsch*, XIV, 3, 1).

RAPHAEL

462 Group of Soldiers

Lent by the University of Oxford (Ashmolean Museum).

Metal point on bluish prepared surface. 8¼×8⅝ in. (20.8×22 cm.).

Coll.: Ottley, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 14.

Repr.: Fischel, *Raphael*, 63.

Studies for the group of soldiers in the background in the fresco of the coronation of Aeneas Sylvius Piccolomini, in the Library at Siena, painted by Pintoricchio with the aid of Raphael, 1502–7.

RAPHAEL

463 A Kneeling Figure with Outstretched Arms

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Silver point on cream prepared surface. $10\frac{3}{8}\times7\frac{1}{8}$ in. (26.4×18.3 cm.).

Coll.: Ottley, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 25; Fischel, *Raphael* (1898), No. 477.

Repr.: Fischel, *Raphael*, 41.

Cannot definitely be connected with any picture, though the pose is very close to that of a kneeling figure in the Miracle of St. Jerome, in the collection of Sir Herbert Cook, Bt.

VERROCCHIO (ANDREA) (School of)

464 Head of a Child

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

Silver point and black chalk on prepared surface, heightened with white. $9\times6\frac{3}{16}$ in. (23×15.7 cm.).

Coll.: Vansittart.

Repr.: Vasari, II, 1.

LIPPI (FILIPPINO)

465 Europa and the Bull

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (1168).

Black chalk, heightened with white. $5\frac{1}{2}\times6\frac{1}{8}$ in. (14×15.5 cm.).

Lit.: Ber. 1315.

Repr.: Ber. pl. lix.

A terra-cotta corresponding to this drawing and attributed to Agostino di Duccio is in the Lanckoronski Collection at Vienna.

CREDI (LORENZO DI)

466 Head of an Elderly Man

Lent by the DUKE OF DEVONSHIRE.

Silver point on grey prepared surface, heightened with white. (Oval) $7\frac{1}{2}\times5\frac{1}{2}$ in. (19×14 cm.).

Lit.: Ber. 671: Morelli, *Die Galerien Borghese und Doria Pamfili* (1890), 116, note.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 29; photo, Braun, *Chatsworth*, 30.

Very probably, as suggested by Morelli, the portrait of the sculptor Mino da Fiesole (1431–1484).

RAPHAEL

467 Madonna and Child, Studies

Lent by the Duke of Devonshire.

Pen and ink. $9\frac{7}{8} \times 7\frac{5}{8}$ in. (25×19.4 cm.).

Coll.: Lely.

Repr.: Vasari, VI, 7; Fischel, *Raphael*, 117.

Studies for the *Madonna im Grünen* at Vienna, painted about 1505–6.

RAPHAEL

468 Battle Scene

Lent by the University of Oxford (Ashmolean Museum).

Pen and brown ink, the outlines pricked for transfer. $10\frac{7}{8} \times 11\frac{1}{2}$ in. (27.5×42 cm.).

Coll.: Antaldi, Ottley, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 102; Fischel, *Raphael* (1898), No. 203.

Repr.: Fischel, *Raphael*, 193.

RAPHAEL

XX 469 Kneeling Nude Woman

Lent by the Duke of Devonshire.

Red chalk. $10\frac{15}{16} \times 7\frac{5}{16}$ in. (27.8×18.6 cm.).

Coll.: Sir P. Lely.

Lit.: Fischel, *Raphael* (1898), No. 197.

Repr.: Vasari, 2nd Ser. VI, 8.

The style of the present drawing, and the model from which it was taken, connect it with studies (including that from Windsor exhibited No. 483) for the Cupid and Psyche frescoes in the Farnesina.

RAPHAEL

470 Study for the Massacre of the Innocents

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA (inv. No 188).

Red chalk. $9\frac{1}{4}\times16\frac{1}{8}$ in. (23.5×41 cm.).

Coll.: Santa Croce, Crozat, Mariette, Julien de Parme.

Lit.: Fischel, *Raphael* (1898), 382.

Repr.: Fischel, *Raphael*, 236.

Studies for figures in the Massacre of the Innocents, engraved by Marcantonio, especially the figure of the mother omitted from the Windsor drawing (exhibited No. 471).

RAPHAEL

471 Massacre of the Innocents

Lent by H.M. THE KING.

Red chalk. $9\frac{3}{4}\times16\frac{1}{16}$ in. (24.8×40.8 cm.).

Lit.: Fischel, *Raphael* (1898), 379.

Repr.: Fischel, *Raphael*, 234.

Drawing used by Marcantonio for his engraving of the subject. The outlines of the present drawing were transferred by means of pricking from a preliminary drawing, now in the British Museum.

RAPHAEL

472 Battle Scene

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Pen and brown ink. $10\frac{5}{8}\times16\frac{3}{8}$ in. (27×41.7 cm.).

Coll.: Antaldi, Crozat, Mariette, Brunet, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 101 Fischel, *Raphael* (1898), No. 201.

Repr.: S. Colvin, *Oxford Drawings*, 16; Fischel, *Raphael*, 194.

RAPHAEL

473 Study of an Angel

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Red chalk. $7\frac{3}{4}\times6\frac{9}{16}$ in. (19.6×16.8 cm.).

Coll.: Wicar, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 129; Fischel, *Raphael* (1898), No. 286.

Repr.: *Vasari*, 2nd ser., IV, 9.

Study for the angel presiding over the planet Jupiter, one of the mosaics of the Planets in the Cupola of the Chigi Chapel in Sta. Maria del Popolo, Rome, the cartoons for which Raphael prepared in 1516.

RAPHAEL

474 St. George and the Dragon

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (529).

Pen and ink; pricked for transfer. $10\frac{1}{4}\times8\frac{1}{4}$ in. (26×21 cm.).

Lit.: Fischel, *Raphael* (1898), No. 103.

Repr.: *Uffizi Reproductions*, III, 2, 1; Fischel, *Raphael*, 78.

Cartoon for the picture of St. George (with the lance) in the Hermitage, Leningrad.

RAPHAEL

475 Men on Foot and Mounted

Lent by the R. ACCADEMIA, VENICE.

Pen and brown ink. $10\frac{1}{16}\times8\frac{1}{4}$ in. (25.6×20.8 cm.).

Lit.: Fischel, *Raphael* (1898), 535.

Repr.: Fischel, *Raphael*, 97.

Formed part of a sketch book of which other leaves are preserved. This was used by Raphael at the beginning of his Florentine period.

RAPHAEL

476 Mother and Child

Lent by the DUKE OF DEVONSHIRE.

Silver point on grey prepared surface, heightened with white. $7\frac{1}{2}\times5\frac{1}{2}$ in. (19×14 cm.).

Coll.: Sir P. Lely.

Lit.: Fischel, *Raphael* (1898), 410.

Repr.: S. A. Strong, *Chatsworth Drawings*, 49; *Vasari*, 2nd Ser. VI, 7.

Engraved by Marcantonio, or one of his pupils (Bartsch XIV, 54, No. 48). A pendant of inferior quality at Oxford (Robinson 79) of a mother embracing her child is also engraved. Fischel attributes both drawings to G. F. Penni.

RAPHAEL

477 Half-length Portrait of a Young Woman

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE.

Black chalk, partly retouched with pen and ink. $10\frac{1}{16}\times 6\frac{1}{4}$ in. (25.5×15.8 cm.).

Lit.: Morelli, *Galerie zu Berlin* (1893), 233 (as Timoteo Viti).

Repr.: Schönbrunner-Meder, 74; Fischel, *Raphael*, 32.

RAPHAEL

478 Studies of Heads and Hands

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Silver point on cream-coloured ground. $8\frac{3}{8}\times 10\frac{3}{4}$ in. (21.3×27.3 cm.).

Coll.: Ottley, Duroveray, Dimsdale, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 28; Fischel, *Raphael*, (1898), No. 107.

Repr.: Fischel, *Raphael*, 210.

Studies for the heads of the Saints on the extreme left and right in the fresco of the Adoration of the Trinity in San Severo at Perugia, 1505–7. The sketch at the top of the drawing is taken from Leonardo's Anghiari cartoon.

RAPHAEL

479 Study for the Entombment

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (538).

Pen and ink, squared. $11\frac{5}{16}\times 11\frac{11}{16}$ in. (28.7×29.7 cm.).

Lit.: Fischel, *Raphael* (1898), 87.

Repr.: Fischel, *Raphael*, 175; *Uffizi Reproductions*, III, 2, 11.

Study for the picture of the Entombment in the Borghese Gallery, Rome, painted in 1507. The central group of four figures in the present drawing is reproduced almost unchanged in the picture.

RAPHAEL

480 Study of the Figure of Adam

Lent by the R. Galleria degli Uffizi, Florence (541).

Black chalk on yellowish paper, heightened with white. $4\frac{1}{16} \times 8\frac{3}{8}$ in. (35.8 × 21.2 cm.).

Lit. : Fischel, *Raphael* (1898), 133.

Repr. : Fischel, *Raphael*, 293 ; *Uffizi Reproductions*, III, 2, 13.

Study for the figure of Adam in the fresco of the *Disputà* in the Vatican, painted during the period 1508–11.

RAPHAEL

481 Poetry

Lent by H.M. The King.

Black chalk over lead point. $14\frac{1}{8} \times 8\frac{15}{16}$ in. (36 × 22.7 cm.).

Lit. : Fischel, *Raphael* (1898), 163.

Repr. : Fischel, *Raphael*, 228.

Engraved in facsimile by F. C. Lewis in J. Chamberlaine, *Original Designs* (1812), pl. xlii

Study for the figure of Poetry on the ceiling of the Stanza della Segnatura in the Vatican, 1508–11.

RAPHAEL

482 The Muse Melpomene

Lent by the University of Oxford (Ashmolean Museum).

Pen and brown ink. $13 \times 8\frac{5}{8}$ in. (33 × 21.9 cm.).

Coll. : Ottley, Lawrence.

Lit. : J. C. Robinson, *A Critical Account* (1870), No. 69 ; Fischel, *Raphael* (1898), No. 113.

Repr. : *Vasari*, 2nd ser., IV, 7.

Engraved by G. Lewis in W. Y. Ottley's *Italian School of Design* (1823), facing p. 52.

Study for the Muse Melpomene in the fresco of the Parnassus in the *Stanza della Segnatura*. On the *verso* a drapery study for the figure of Virgil in the same fresco.

RAPHAEL

483 The Three Graces

Lent by H.M. The King.

Red chalk. 8×10¼ in. (20.3×26 cm.).

Lit.: Fischel, *Raphael* (1898), 266.

Repr.: Photo. Braun, 169.

Study for the group in the fresco of the Marriage of Cupid and Psyche in the Farnesina, Rome, painted about 1516–17. Fischel attributes the drawing to Giulio Romano. An offset from this drawing is at Chatsworth.

RAPHAEL

484 St. George and the Dragon

Lent by the R. Galleria degli Uffizi, Florence (530).

Pen and brown ink, the outline pricked through. $10\frac{7}{16}$×10⅝ in. (26.5×27 cm.).

Lit.: Fischel, *Raphael* (1898), 11.

Repr.: *Uffizi Reproductions,* III, 2, 5; Fischel, *Raphael,* 57.

Cartoon for the picture in the Louvre (No. 381), painted in 1504.

RAPHAEL

485 Study of the Madonna

Lent by the R. Galleria degli Uffizi, Florence (539).

Pen and ink. 11¼×7½ in. (28.5×19 cm.).

Lit.: Fischel, *Raphael* (1898), 65.

Repr.: Fischel, *Raphael,* 126; *Uffizi Reproductions,* III, 2, 8.

Study for the Esterhazy Madonna in the Budapest Museum, painted about 1508–1510, here exhibited (No. 195).

RAPHAEL

486 Venus and Study of a Youth

Lent by the R. Galleria degli Uffizi, Florence.

Pen and ink and lead point. 9⅝×10⅝ in. (24.5×27 cm.).

Lit.: Fischel, *Raphael* (1898), No. 511.

Repr.: *Uffizi Reproductions,* III, 2, 10; Fischel, *Raphael,* 264.

The figure on the left is a study for that of the young man looking round on the left of the fresco of the *Disputà.* On the *verso* studies of Madonnas.

RAPHAEL

487 Profile Head of a Woman

Lent by the R. Galleria degli Uffizi, Florence (1477).

Pen and brown ink. $10\frac{5}{16}\times 7\frac{3}{8}$ in. (26.2×18.8 cm.).

Lit. : Fischel, *Raphael* (1898), 94.

Repr. : Fischel, *Raphael,* 176 ; *Uffizi Reproductions,* III, 2, 3.

Apparently a study for the head of Mary Magdalene in the Entombment, painted in 1507. The head in the present drawing corresponds with that in the Uffizi composition drawing (also exhibited, No. 479) and not with that in the finished picture.

RAPHAEL

488 Study of the Head of a Young Woman

Lent by the University of Oxford (Ashmolean Museum).

Black chalk. $6\frac{1}{8}\times 4\frac{1}{8}$ in. (15.5×10.4 cm.).

Coll. : Duke of Alba, Lawrence.

Lit. : J. C. Robinson, *A Critical Account* (1870), No. 21.

Repr. : Fischel, *Raphael,* 36.

Study for the picture of the *Sposalizio* in the Brera Gallery, Milan, painted in 1504. On the *verso* two further studies of women's hands.

RAPHAEL

489 Study of the Madonna and Child

Lent by the University of Oxford (Ashmolean Museum).

Pen and brown ink. $9\times 6\frac{3}{8}$ in. (22.8×16.2 cm.).

Coll. : Antaldi, Lawrence.

Lit. : J. C. Robinson, *A Critical Account* (1870), No. 49 ; Fischel, *Raphael* (1898), No. 59.

Repr. : Fischel, *Raphael,* 114.

First study for the *Madonna del Cardellino* in the Uffizi, painted in 1506.

SIGNORELLI (LUCA)

490 Studies of Four Demons

Lent by the Earl of Harewood.

Charcoal. $13\frac{7}{8}\times11\frac{1}{4}$ in. (35.3×38.7 cm.).

Coll.: Nathaniel Hone, Sir J. Reynolds, Thomas Banks, Sir E. J. Poynter.

Repr.: *Vasari*, 2nd Ser. III, 1; L. Dussler, *Signorelli* (Klassiker der Kunst), xli.

Exhibited Burlington Fine Arts Club, 1893, No. 112.

Presumably a study for the frescoes of the Last Judgment in the Cathedral at Orvieto, undertaken by Signorelli in 1499, though not exactly corresponding with any portion as carried out.

SIGNORELLI (LUCA)

491 Study of a Draped Figure

Lent by the Musée du Louvre, Paris.

Black and red chalk; pricked for transfer and squared. $18\frac{3}{8}\times10$ in. (46.7×25.5 cm.).

Coll.: Baldinucci.

Lit.: Reiset, *Notice des dessins....du Louvre*, 112, No. 342.

SIGNORELLI (LUCA) (?)

492 A Head Thrown Back

Lent by the Galleria Nazionale delle Stampe, Corsini Palace, Rome.

Black chalk, the background washed in yellow. $8\frac{15}{16}\times7\frac{7}{8}$ in. (22.7×20 cm.).

Lit.: *Le Gallerie Nazionale Italiane*, Anno II, 153, No. 15; Ber. 1861 (as Piero di Cosimo).

Repr.: *Loc. cit.* Tav. VIII; Ber. pl. lxxxii; H. S. Ede, *Florentine Drawings* (1926), pl. 62.

On the *verso* is the study of a head in profile. The drawing was ascribed by Berenson to Piero di Cosimo and has by others been attributed to Signorelli's pupil, Bartolommeo della Gatta.

SIGNORELLI (LUCA)

493 Four Nude Figures

Lent by the Musée du Louvre, Paris.

Black chalk. $11\frac{9}{16} \times 14\frac{9}{16}$ in. (29.4×36.8 cm.).

Coll.: Baldinucci.

Lit.: Reiset, *Notice des Dessins....du Louvre,* III, No. 340.

Repr.: H. de Chennevières, *Les Dessins du Louvre* (1895); H. S. Ede, *Florentine Drawings* (1926), pl. 56.

Study possibly for one of the small grisaille paintings in the Cathedral at Orvieto.

SIGNORELLI (LUCA)

494 Study for the Figure of Christ

Lent by Frits Lugt.

Black chalk. $11 \times 7\frac{1}{16}$ in. (28×18 cm.).

Coll.: T. de Wyzewa, Wauters.

Repr.: T. de Wyzewa, *Revue de l'Art ancien et moderne,* XXVII (1910), 335; L. Dussler, *Signorelli* (Klassiker der Kunst), xlvii.

Study for the figure of Christ in the Descent from the Cross in Sta. Croce, Umbertide, which Signorelli undertook in 1515.

SIGNORELLI (LUCA) (?)

495 Head of a Man looking up

Lent by the Staatliches Kupferstichkabinett, Berlin.

Drawn with the brush. $12\frac{5}{8} \times 9\frac{1}{4}$ in. (32×23.4 cm.).

Coll.: Rodrigues.

Lit.: B. Berenson, *Rassegna d' Arte* (1916), p. 275.

Repr.: *Berlin Reproductions,* 37.

Ascribed by Berenson to Pellegrino da S. Daniele.

SIGNORELLI (LUCA)

496 Demons and Damned

Lent by the R. Galleria degli Uffizi, Florence (1246).

Black and red chalk. 11¼×8½ in. (28.5×21.6 cm.).

Repr.: *Uffizi Reproductions,* v, 2, 2; L. Dussler, *Signorelli* (Klassiker der Kunst), xxxv; Schönbrunner-Meder, 75.

Though obviously a study for the frescoes in the Cathedral at Orvieto, this particular group does not occur in them.

GATTA (BARTOLOMMEO DELLA)?

497 Head of an Old Man in Profile

Lent by Franz Koenigs.

Black chalk on prepared buff surface, heightened with white. $10\frac{1}{4} \times 8\frac{1}{16}$ in. (26.1×20.5 cm.).

MICHELANGELO (BUONAROTTI)

References in abbreviated form as follows:—

Frey: Karl Frey, *Die Handzeichnungen des Michelangelo Buonarroti,* Berlin, 1909-11.
Thode: Henry Thode, *Michelangelo, Kritische Untersuchungen über seine Werke,* Band III, Berlin, 1913.
Brinckmann: A. E. Brinckmann, *Michelangelo Zeichnungen,* Munich, 1925.

498 Male Torso

Lent by Henry Oppenheimer.

Pen and brown ink and red chalk. $9\frac{1}{4} \times 8\frac{3}{16}$ in. (23.6×20.8 cm.).

Coll.: Lempereur, Sharp, Heseltine.

Lit.: Ber. 1543; Thode, 372; A. E. Popp, *Belvedere,* 1925, 26.

Repr.: J. P. Heseltine, *Italian Drawings* (1913), 7; Frey, 36; *Vasari,* 2nd ser., II, 6.

Study for the statue of Christ in Sta. Maria sopra Minerva, Rome, undertaken by Michelangelo in 1514. The studies of the same figure on the *verso* are probably not Michelangelo's (Frey, 37).

MICHELANGELO

499 A Dragon

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Pen and brown ink. 9¾×13 in. (24.8×33.1 cm.).

Coll.: Denon, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 13; Ber. 1555; Thode, 398.

Repr.: Frey, 133; S. Colvin, *Oxford Drawings,* No. 31.

On the *verso* are drawings by a pupil with inscriptions in Michelangelo's hand, beginning: *Andrea, abbi patientia.* The red chalk drawing of a profile on the *recto* is by the same pupil.

MICHELANGELO

XXX 500 Study of a Horse

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Pen and brown ink. 16¾×11¼ in. (42.5×28.5 cm.).

Coll.: Ottley, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 18; Ber. 1558.

Repr.: Frey, 141; S. Colvin, *Oxford Drawings,* 29.

Presumably a study made for the cartoon of the battle of Cascina, which Michelangelo undertook in 1504. On the *verso* are five sonnets and madrigals in the artist's hand.

MICHELANGELO

501 Two Men, One Standing and One Stooping

Lent by the MUSÉE DU LOUVRE, PARIS (No. 1971).

Pen and brown ink. 8×12⅝ in. (20.4×32 cm.).

Coll.: Coypel.

Lit.: Ber. 1587; Frey, 1; A. E. Popp, *Zeitschrift,* lix (1925/6); Thode 481.

Probably the earliest of Michelangelo's drawings surviving. It is a copy of two figures in Giotto's Fresco of St. John the Evangelist rising to Heaven in Sta. Croce, Florence.

MICHELANGELO

502 Study of a Reclining Figure

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Black chalk. 10⅛×13 1/16 in. (25.9×33.3 cm.).

Coll.: Casa Buonarroti, Wicar, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 6; Ber. 1548; Thode, 390.

Repr.: Frey, 216.

Probably a study for the figure of *Night* in the Sacristy of San Lorenzo. On the *verso*, four studies of an arm in red chalk.

MICHELANGELO

503 Head of a Young Woman

Lent by the UNIVERSITY OF OXFORD (ASHMOLEAN MUSEUM).

Red chalk. 8⅛×6½ in. (20.6×16.6 cm.).

Coll.: Casa Buonarroti, Wicar, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 10; Ber. 1552; Thode, 394.

Repr.: Frey, 172B; Ber. cxxxi; S. Colvin, *Oxford Drawings*, No. 33; *Vasari*, 2nd ser., IV, 2; Brinckmann, 30.

Reminiscent of the heads of sibyls on the ceiling of the Sixtine Chapel and probably dating from about 1508. Copies of this drawing are in the Ashmolean (Robinson, No. 53) and in the Uffizi.

MICHELANGELO

504 Archers Shooting at a Mark

Lent by H.M. THE KING.

Red chalk. 8½×12⅝ in. (21.5×32 cm.).

Lit.: Ber. 1613; Thode, 538.

Repr.: Ber. pl. cxxxix; Frey, 298; Brinckmann, 52.

Has on the back the date April 12th, 1530, which may be assumed to be the approximate date of the drawing.

MICHELANGELO

05 Study of a Man's Head in Profile

Lent by the University of Oxford (Ashmolean Museum).

Red chalk. $11\frac{1}{8} \times 7\frac{7}{8}$ in. (28.2×19.7 cm.).

Coll.: Casa Buonarroti, Wicar, Ottley, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 9; Ber. 1551; Thode, 393.

Repr.: Ber. pl. cxxx.

Engraved by T. Vivares in W. Y. Ottley, *Italian School of Design* (1823), facing p. 33.

MICHELANGELO

506 Kneeling Man seen from the Back

Lent by the Staatliche Graphische Sammlung Albertina, Vienna (inv. No. 111).

Pen and brown ink. $11\frac{1}{4} \times 7\frac{5}{16}$ in. (28.5×18.6 cm.).

Lit.: Ber. 1602; Thode 525.

Repr.: Frey, 22.

On the *verso* study of a draped figure in profile to l. and sketches of two other figures. Both the drawings on the *recto* and *verso* are copies made by Michelangelo in youth from earlier works which are not, however, identifiable.

MICHELANGELO

507 Sheet of Studies with a Madonna and Child

Lent by the Staatliches Kupferstichkabinett, Berlin.

Pen and brown ink. $11\frac{5}{16} \times 8\frac{1}{4}$ in. (28.7×21 cm.).

Coll.: Van Os, Chennevières.

Lit.: Ber. 1396; Thode, 4; C. Loeser, *Repertorium*, xxv, 356.

Repr.: Ber. pl. cxxviii; *Berlin Reproductions*, 32; Frey, 12 Brinckmann, 19.

Thode dates this drawing about 1503–4, and it has been connected with the *Doni tondo* in the Uffizi. Berenson dates it just before 1508.

MICHELANGELO (BUONARROTI)

1475 Florence—Rome—Bologna—Florence—Rome 1564.

508 The Virgin and Child and St. John

Lent by the Royal Academy of Arts.

On the right is the Virgin seated on the ground, in profile to left. She wears a turban-like headdress. In the centre, the infant Christ is stepping across her knee and leaning forward on to her arms, but looking back at the infant Baptist, who stands on the left.

Circular relief, marble. Diam.: 48 in. (117.5 cm.).

Coll.: Taddeo Taddei, Florence; Cosimo I.; Cosimo II.; G. B. Wicar, Paris, from whom it was bought and presented to the Royal Academy by Sir George Beaumont (1790).

Lit.: *Vasari*, VII, 157; *Waagen*, I, 392; Thode, *Michelangelo*, 1912, III, 158 (repr.).

Repr.: Klassiker der Kunst, *Michelangelo*, 15.

Executed for Taddeo Taddei about 1503–4.

Attributed to PIERO DELLA FRANCESCA

1416? Borgo San Sepolcro—Florence—Rome—Urbino—
Arezzo—Borgo 1492.

509 Study of Architecture

Lent by the Royal Gallery, Urbino.

Two rows of houses converging towards the centre where, in the middle distance, is a circular building with columns. Two well-heads are seen in the foreground. On the pediment of the building to the right, an indecipherable inscription or signature.

Tempera on wood. 42⅞×118⅛ in. (109×382 cm.).

From Sta. Chiara, Urbino.

Lit.: *Crowe & Cavalcaselle*, V, 22; *Venturi*, VII, i, 469; Schubring, *Cassoni*, 1915, 140, 339 (repr.); *Van Marle*, XI, 104, 105; R. Longhi, *Piero della Francesca*, Paris, 1927, 181.

Gaye, *Carteggio*, 1839, I, 276, attributes the picture to Baccio Pontelli; Von Reber (*Sitz. Berichte der Münchener Akad.* 1889, II) and C. Budinich (*Un quadro di Luciano Laurana*, Trieste, 1902) to Laurana. A closely related architectural composition, also attributed to Piero della Francesca, is in the Kaiser-Friedrich Museum, Berlin. Schubring (*loc. cit.*) suggests that both decorated the room of Battista Sforza.

MICHELANGELO

510 The Labours of Hercules

Lent by H.M. The King.

Red chalk. $10\frac{5}{8}\times16\frac{3}{8}$ in. (27×41.7 cm.).

Lit.: Ber. 1611; Thode, 536; A. E. Popp, *Fälschlich Michelangelo zugeschriebene Zeichnungen, Zeitschrift*, LXI (1927), 11; E. Panofsky, *ib.* 121.

Repr.: Ber. pl. cxxxviii; Frey, 7; Brinckmann, 53.

The thesis advanced by Fräulein Popp, that the drawing is a 16th century fabrication, is not convincing. Berenson dates it just before the period of the Cavalieri drawings. The inscription at the top reads: *questo e il secōdo leone ch. ercole am̄azzā.*

MICHELANGELO

511 Studies of the Upper Part of a Man, of a Hand, and of Bound Figures

Lent by the University of Oxford (Ashmolean Museum).

Red chalk and pen and ink. $11\frac{1}{8}\times7\frac{5}{8}$ in. (28.5×19.3 cm.).

Coll.: Mariette, Lagoy, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 23; Ber. 1562; Thode, 407.

Repr.: Ber. pl. cxxxiv; S. Colvin, *Oxford Drawings*, No. 34; Frey, 3; Brinckmann, 33.

The figure is a study for that of the boy behind the Libyan sibyl on the ceiling of the Sixtine Chapel; the hand, for the right hand of the sibyl herself. The small pen-and-ink sketches, probably of a somewhat later date, are to be connected with the slaves for the tomb of Julius II.

MICHELANGELO

512 Study for a Resurrection with Soldiers

Lent by H.M. The King.

Black chalk. $9\frac{3}{8}\times13\frac{5}{8}$ in. (23.7×34.5 cm.).

Lit.: Ber. 1612; Thode, 537.

Repr.: Frey, 19; Brinckmann, 47.

MICHELANGELO

513 Study of a Head

Lent by H.M. The King.

Black chalk. $8\frac{1}{8} \times 5\frac{5}{8}$ in. (20.7×14.3 cm.).

Lit.: Ber. 1608; E. Jacobsen in *Repertorium*, xxx (1907), 494; Thode, 553.

Repr.: E. Steinmann, *Die Sixtinische Kapelle*, 603, No. 56; *Vasari*, 2nd ser., v, 5.

Generally assumed to be a study for the head of Joseph in the lunette over Pope Eutychianus in the Sixtine Chapel. Though probably belonging to this period, the connection with any particular portion of the frescoes has not been convincingly established.

MICHELANGELO

514 Study of Christ Risen from the Tomb.

Lent by H.M. The King.

Black chalk. $14\frac{5}{8} \times 8\frac{11}{16}$ in. (37.2×22 cm.).

Lit.: Ber. 1616; Thode, 541.

Repr.: Ber. pl. cxli; Frey, 8; Brinckmann, 49.

MICHELANGELO

515 Tityus

Lent by H.M. The King.

Black chalk. $7\frac{1}{2} \times 13$ in. (19×33 cm.).

Lit.: Ber. 1615; Thode, 540.

Repr.: Ber. pl. cxlii; Frey, 6; Brinckmann, 54.

Engraved by N. Beatrizet, Bartsch, xv, 259, No. 233.

It is probably this drawing (together with the Ganymede also exhibited) for which Tommaso Cavalieri writes to thank Michelangelo on January 1, 1533. He refers specifically to a drawing of the subject in a letter of September 5 of the same year as having been already for some time in his possession. On the *verso* is a sketch for Christ risen from the tomb traced through from the Tityus.

MICHELANGELO

516 Christ on the Cross with the Virgin and St. John

Lent by H.M. The King. il più bello di tutti —
Black chalk. 16⅛×8¾ in. (41×22.1 cm.).
Lit. : Ber. 1621 ; Thode, 547.
Repr. : Frey, 129 ; Brinckmann, 72.

One of four almost identical versions of the same subject, of which the second is also at Windsor, while the remaining two are in the British Museum and the Louvre. May be connected with a drawing of a Crucifixion on the subject of which correspondence between Michelangelo and Vittoria Colonna in the years 1538–40 is extant.

MICHELANGELO

517 Study of a Man Mounting a Horse

Lent by the University of Oxford (Ashmolean Museum).
Black chalk. 11⅝×7¼ in. (27×18.5 cm.).
Coll. : Lely, Richardson, West, Lawrence.
Lit. : J. C. Robinson, *A Critical Account* (1870), No. 19 ; Ber. 1559 ; Thode, 403.
Repr. : Frey, 202 ; S. Colvin, *Oxford Drawings*, No. 30A.

On the *verso* is a detailed study of the back of the man holding the stirrup. The studies are for background figures in the lost cartoon of the *Battle of Cascina*, 1504.

MICHELANGELO

518 Study of the Back and Legs of a Man

Lent by the Teyler Museum, Haarlem.
Black chalk. 9½×7$\frac{3}{16}$ in. (24.2×18.3 cm.).
Coll. : Christina of Sweden, Duke of Bracciano, Teyler.
Lit. : E. Panofsky, *Repertorium*, XLVIII (1927), 40.
Repr. : Knapp (Supplement to Frey), 323 ; F. van Marcuard, *Die Zeichnungen Michelangelos..... zu Haarlem* (1901), pl. xiv ; E. Steinmann, *Die Sixtinische Kapelle*, 672, Abb. 72.

The figure, as pointed out by Panofsky, closely resembles that of an executioner in the *Crucifixion of St. Peter* in the Cappella Paolina, Rome. On the *verso* is the figure of St. Lawrence in the last Judgment in the Sixtine Chapel.

MICHELANGELO

519 The Annunciation

Lent by the University of Oxford (Ashmolean Museum).

Black chalk. 8½×8 in. (21.5×20 cm.).

Coll.: Casa Buonarroti, Wicar, Lawrence.

Lit.: J. C. Robinson, *A Critical Account* (1870), No. 74; Ber. 1575; Thode, 448.

Repr.: S. Colvin, *Oxford Drawings*, No. 40B; Frey, 140; Brinckmann, 79.

May be dated after December 3, 1555, when a correspondence with Casteldurante, which is mentioned in the writing, began. Another drawing of the Annunciation, similar in style and of the same period, is in the British Museum.

SARTO (ANDREA DEL)

520 Head of a Man with Rough Hair

Lent by the Musée du Louvre, Paris.

Red chalk. 13×10¼ in. (33×26 cm.).

Lit.: Ber. 148.

Repr.: Ber. pl. clix.

Studies for the head of a man in the Poggio a Cajano fresco of the *Tribute to Cæsar*, left unfinished in 1521; on the *verso* are two further studies of the same head.

SARTO (ANDREA DEL)

521 Man's Head in Profile to right

Lent by Henry Oppenheimer.

Black chalk. 12 5/16×9 1/16 in. (31.3×23 cm.).

Coll.: Lely, Richardson, Lawrence.

Repr.: *Vasari*, x, 5.

Apparently a study for the *Assumption of the Virgin* in the Pitti, Florence. On the *verso* is a study of a man on horseback.

SARTO (ANDREA DEL)

522 Head of a Laughing Boy

Lent by HENRY OPPENHEIMER.

Black chalk. 10⅜×8½ in. (26.5×21.6 cm.).

Coll. : Lankrink, Earl of Warwick, Heseltine.

Lit. : Ber. 139.

Repr. : J. P. Heseltine, *Italian Drawings* (1913), No. 4 ; *Vasari*, 2nd Ser. II, 5.

Study for the head of the infant St. John in the fresco, now destroyed, of the *Virgin and Child and St. John*, painted for the open-air shrine outside the Porta a Pinti, Florence, about 1520, There is a copy of this drawing at Copenhagen.

SARTO (ANDREA DEL)

523 Study of Four Figures

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (No. 664).

Red chalk. 9⅞×12 3/16 in. (25×31 cm.).

Lit. : Ber. 106.

Repr. : *Uffizi Reproductions*, IV, 3, 13 ; Ber. pl. clvii.

Studies for four apostles in the fresco of the Last Supper at S. Salvi, begun in 1519 ; on the *verso*, a study of Judas for the same fresco.

MICHELANGELO (Attributed to)

524 Study of a Figure in the Cartoon of the Battle of Cascina

Lent by the TEYLER MUSEUM, HAARLEM.

Black chalk. 16×8⅛ in. (40.5×26 cm.).

Coll. : Christina, Queen of Sweden, Duke of Bracciano, Teyler.

Lit. : Ber. 1463 ; A. E. Brinckmann, *Zeitschrift*, LIX (1925/6), 220 ; E. Panofsky, *Repertorium*, XLVIII (1927), 27.

Repr. : F. van Marcuard, *Die Zeichnungen Michelangelos . . . zu Haarlem* (1901), pl. i ; Knapp (Supplement to Frey), 305.

This drawing (with its companion study also at Haarlem) accepted by Thode, Berenson, and recently by Knapp, as a preparatory study by the artist, has by others (Brinckmann, Panofsky) been held to be a copy from the cartoon. Brinckmann's arguments appear convincing. On the *verso* a rapid sketch, apparently for a composition of Judith with the head of Holofernes.

SARTO (ANDREA DEL)

525 Study of St. John the Baptist

Lent by HENRY OPPENHEIMER.

Red chalk. $12\frac{3}{8}\times7\frac{5}{16}$ in. (31.5×18.7 cm.).

Coll.: Lechevallier Chevignard, Heseltine.

Lit.: Ber. 137.

Repr.: F. Knapp, *Andrea del Sarto* (1907), 135; J. P. Heseltine, *Italian Drawings* (1913), No. 2; *Vasari*, 2nd Ser. II, 3.

Exhibited Grosvenor Gallery, 1877/8, No. 554.

Study for the figure of the Saint in the fresco of the *Baptism of the Multitude* in the Chiostro dello Scalzo, Florence, painted in 1517; on the *verso*, studies of hands.

SARTO (ANDREA DEL)

526 Study of a Youth

Lent by the MUSÉE DU LOUVRE, PARIS.

Red chalk. $5\frac{3}{4}\times6\frac{1}{8}$ in. (14.5×15.5 cm.).

Lit.: Ber. 143.

Repr.: Ber. pl. clvi.

Study from the model for the St. Joseph in the fresco of the *Madonna del Sacco*, painted in 1525.

SARTO (ANDREA DEL)

527 Studies of Two Children

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (No. 314F).

Red chalk. $10\frac{7}{8}\times7\frac{7}{8}$ in. (27.5×20 cm.).

Lit.: Ber. 73.

Repr.: *Uffizi Reproductions*, IV, 3, 25.

The purpose of these studies is not known; on the *verso*, further studies of children reproduced, Ber. pl. clv.

SARTO (ANDREA DEL)

528 Portrait of Lucrezia del Fede

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (No. 647).

Red chalk. $9\frac{1}{2}\times7\frac{7}{8}$ in. (24×20 cm.).

Lit.: Ber. 95.

Repr.: *Uffizi Reproductions*, IV, 3, 6; Ber. pl. clxii; *Souvenir*.

SARTO (ANDREA DEL)

529 Studies of Hands

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (No. 293F).

Red chalk. 11¼ × 7⅞ in. (28.5 × 20 cm.).

Lit.: Ber. 66.

Repr.: *Uffizi Reproductions*, IV, 3, 17.

Studies for the hands of St. John Gualbert and St. Fedele in the Poppi *Madonna with four Saints* in the Pitti Gallery (No. 295), left unfinished at the artist's death in 1531; on the *verso*, a study of the figure of St. Fedele.

SARTO (ANDREA DEL)

530 Study of a Child

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (No. 291F).

Red chalk. 9⅞ × 6½ in. (25 × 16.5 cm.).

Lit.: Ber. 64.

Repr.: *Uffizi Reproductions*, IV, 3, 8.

Study for the Child in the Altarpiece at Madrid (No. 385), painted about 1526–8.

UDINE (GIOVANNI DA)

531 A Wild Duck

Lent by A. P. OPPÉ.

Water-colour. 16⅜ × 10¼ in. (41.5 × 26 cm.).

Repr.: *Old Master Drawings*, I, pl. 41.

PONTORMO (JACOPO DA)

532 Studies of a Nude Boy

Lent by CAPT. G. FENWICK OWEN.

Red chalk. 15 × 9¼ in. (38 × 23.5 cm.).

Coll.: Geiger.

PONTORMO (JACOPO DA)

533 Four Putti in different Attitudes

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (6669).

Red chalk. 11×15¾ in. (27.9×40.1 cm.).

Lit.: Ber. 2158; F. M. Clapp, *Les Dessins de Pontormo* (1914), 219, No. 6669.

On the *verso* further studies of *putti*. Probably studies for the frescoes at Poggio a Cajano, 1518–19.

PONTORMO (JACOPO DA)

534 Portrait of a Seated Man

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (6698).

Black chalk. 15¼×10⅛ in. (38.6×25.6 cm.).

Lit.: Ber. 2002; F. M. Clapp, *Les Dessins de Pontormo* (1914), 24, No. 6698.

Repr.: Ber. pl. clxxiv; *Uffizi Reproductions*, I, I, 18.

About 1525-30.

PONTORMO (JACOPO DA)

535 Virgin Annunciate

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (448).

Red chalk, squared for enlargement. 15⅝×8½ in. (39.8×21.8 cm.).

Lit.: Ber. 1973; F. M. Clapp, *Les Dessins de Pontormo* (1914), 96, No. 448.

Repr.: *Uffizi Reproductions*, I, I, 16.

UDINE (GIOVANNI DA)

536 Two Quails and a Lute

Lent by HENRY OPPENHEIMER.

Brush drawing in brown. 17¼×12¾ in. (44×32.5 cm.).

Coll.: Vasari, Earl of Pembroke.

Repr.: S. A. Strong, *Wilton House Drawings*, VI, 55.

Two drawings cut out and mounted within a decorative border by Vasari.

PONTORMO (JACOPO DA)

537 Study of a Man with a Foreshortened Arm

Lent by Henry Oppenheimer.

Red chalk. 11⅛×8 in. (28.4×20.2 cm.).

BRONZINO (AGNOLO)

538 Portrait of a Man

Lent by the Duke of Devonshire.

Black chalk, squared for enlargement. 10⅜×7⅜ in. (26.4×18.7 cm.).

Coll.: Flinck.

Repr.: S. A. Strong, *Chatsworth Drawings*, 16 (as Pontormo); Vasari, 2nd Ser. VI, 9.

Study for the portrait known as "The Youth with the Lute" or "The Sculptor" in the Uffizi (No. 1266).

BACCHIACCA (FRANCESCO)

539 Study of a Man Wearing a Hat

Lent by the Staatliche Graphische Sammlung Albertina, Vienna (inv. No. 152).

Red chalk. 10⅞×4⅜ in. (27.5×11.1 cm.).

Lit.: Ber. 189.

Repr.: Schönbrunner-Meder, 71.

Study for a figure in the picture of Joseph's brethren brought before him, after the finding of the cup in Benjamin's sack, in the National Gallery (No. 1219).

BACCHIACCA (FRANCESCO)

540 Study of a Man with a Staff

Lent by the Staatliche Graphische Sammlung Albertina, Vienna (inv. No. 153).

Red chalk. 9¼×3¾ in. (23.4×9.6 cm.).

Coll.: Houlditch.

Lit.: Ber. 189.

Repr.: Schönbrunner-Meder, 71.

Study for a figure in the picture of Joseph receiving his brethren, in the National Gallery (No. 1218).

PONTORMO (JACOPO DA)

541 Study of a Boy

Lent by the R. Galleria degli Uffizi, Florence (6651).

Black chalk, squared in red for enlargement. $10\frac{3}{4}\times7\frac{3}{16}$ in. (27.3×18.2 cm.).

Lit.: Ber. 2143; F. M. Clapp, *Les Dessins de Pontormo* (1914), 206, No. 6651.

Study for a figure in the lunette fresco at Poggio a Cajano, 1520–21.

SARTO (ANDREA DEL)

542 Head of a Woman

Lent by the Museum and Art Gallery, Plymouth.

Red chalk. $8\frac{1}{8}\times5\frac{9}{16}$ in. (20.6×14.1 cm.).

Coll.: Hone, Rogers, Cotton.

Repr.: *Vasari*, 2nd Ser. IX, 5.

Study used for the head of the angel Gabriel in the picture of the *Annunciation* in the Pitti Gallery (No. 124).

SESTO (CESARE DA)

543 Study of an Arm

Lent by the R. Accademia, Venice.

Red chalk on pink coloured paper. $12\times9\frac{1}{4}$ in. (30.6×23.5 cm.).

Lit.: F. Malaguzzi Valeri, *Rassegna d'Arte*, VIII (1908), p. 21 ff.

Repr.: G. Fogolari, *I Disegni....dell' Accademia* (1913), pl. 23.

Study for the arm of the Saint in the picture of St. Jerome in the Brera Gallery, Milan (No. 754).

LEONARDO DA VINCI

References in abbreviated form as follows:—

Richter: J. P. Richter, *The Literary Works of Leonardo da Vinci*, 2 vols., London, 1883.

Seidlitz (*l'Arte*): W. von Seidlitz [Catalogue of Leonardo Drawings at Windsor] in *l'Arte*, XIV (1911), 270 ff.

Poggi: Giovanni Poggi, *Leonardo da Vinci, La Vita di Giorgio Vasari*, Florence, 1919.

Popp: Anny E. Popp, *Leonardo da Vinci Zeichnungen*, Munich, 1928.

Commissione Vinciana: I Manoscritti e i disegni di Leonardo da Vinci pubblicati dalla Reale Commissione Vinciana. Disegni. Fascicolo I, 1928.

LEONARDO DA VINCI

544 Two Drawings

Lent by the University of Oxford (Ashmolean Museum).

1 Woman and Unicorn

Pen and brown ink. $3\frac{3}{4}\times2\frac{7}{8}$ in. (96×73 cm.).

Coll.: Lawrence, Chambers Hall.

Repr.: S. Colvin, *Oxford Drawings*, 15A.

From Leonardo's early Florentine period. A different version of the same subject in the British Museum.

2 A Unicorn

Pen and ink. $3\frac{5}{8}\times3\frac{1}{8}$ in. (9.3×7.9 cm.).

Coll.: Lawrence, Chambers Hall.

Repr.: S. Colvin, *Oxford Drawings*, 15B.

LEONARDO DA VINCI

545 Studies of Horses

Lent by H.M. The King (Royal Library, No. 12317).

Silver point on light buff prepared surface. $7\frac{7}{8}\times11\frac{1}{4}$ in. (20×28.5 cm.).

Lit.: Seidlitz, *l'Arte*, 639.

Repr.: Popp, pl. 23.

The minute sketch of a horse in the bottom right corner connects the sheet with the monument for Lodovico Sforza, which Leonardo undertook in 1483.

LEONARDO DA VINCI

546 A Rider on a Rearing Horse

Lent by Henry Oppenheimer.

Silver point on prepared brown surface, retouched with the pen. $5\frac{9}{16}\times4\frac{11}{16}$ in. (14.1×11.9 cm.).

Coll.: Lely, Earl of Pembroke.

Lit.: Ber. 1116.

Repr.: S. A. Strong, *Wilton House Drawings*, I, I; *Vasari*, 2nd ser., I, 2; Popp, pl. 14.

Probably a study for one of the figures in the background of the unfinished *Adoration of the Kings* in the Uffizi, apparently commissioned from Leonardo in March, 1481. The actual figure does not occur, but the style of the drawing connects it with this early period rather than with the studies for the Sforza monument.

LEONARDO DA VINCI

547 Head and Bust of a Woman

Lent by H.M. THE KING (Royal Library, No. 12505).

Silver point on pale buff ground. $12\frac{3}{4} \times 7\frac{7}{8}$ in. (32.5×20 cm.).

Lit.: Ber. 1154; Seidlitz, *l'Arte*, 222.

Repr.: Richter, pl. xiv; Poggi, cxxii; *Vasari*, 2nd ser., v, 3.

Probably dates from Leonardo's first Milanese period, about 1482 to 1499.

VERROCCHIO (ANDREA DEL)

548 Cupid and a Sleeping Nymph

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (212).

Silver point on cream-coloured surface. $5\frac{7}{8} \times 10\frac{7}{16}$ in. (15×26.5 cm.) (cut irregularly).

Lit.: Ber. 2788; M. Cruttwell, *Verrocchio* (1904), 56; A. Venturi in *Commissione Vinciana* publication (*ut infra*), 15; E. Möller, *Kunstchronik* (1928), 58.

Repr.: *Uffizi Reproductions*, I, 3, 18; *I disegni di Leonardo da Vinci* (*Commissione Vinciana*), Fascicolo I (1928), Tav. I.

Claimed by Venturi as Leonardo da Vinci's earliest known drawing, a claim which does not appear established. Neither does the statement by E. Möller that it is the design by Verrocchio for a standard in the Tournament given by Giuliano de' Medici on Jan. 28, 1475, seem justified. It does not correspond with the detailed descriptions, which are extant, of seven of the standards nor, necessarily, with the notice in the inventory of Tommaso Verrocchio "Per dipintura duno stendardo ch 1° spiritello per la Giostra dj Giuliano," though it very probably is a design for a standard of the sort.

LEONARDO DA VINCI

549 Two Drawings

Lent by the R. Accademia, Venice.

1 Battle of Horsemen

Pen and brown ink. $4 \times 5\frac{3}{8}$ in. (10×13.5 cm.).

2 Three Dancing Women

Pen and ink. $3\frac{7}{8} \times 5\frac{15}{16}$ in. (9.8×15 cm.).

Lit.: Ber. 1101.

Repr.: Ber., pl. cxxv; G. Fogolari, *I disegni . . . dell' Accademia* (1913), pl. 9; Poggi, lxxxvi.

LEONARDO DA VINCI

550 Landscape

Lent by the R. Galleria degli Uffizi, Florence.

Pen and ink. $7\frac{11}{16} \times 11$ in. (19.5×28.1 cm.).

Lit.: Ber. 1017.

Repr.: *Uffizi Reproductions*, v, 3, 16; Poggi, xlii; Popp, pl. i; *Commissione Vinciana*, Tav. ii.

Inscribed in the artist's hand: *dì di s̅c̅a̅ Maria della neve addi 5 daghossto* 1473. Leonardo's earliest dated drawing. Identified by von Seidlitz as on the way between Vinci and Pistoia. On the *verso* another landscape sketch and a figure (reproduced *Commissione Vinciana*, Tav. iii).

LEONARDO DA VINCI

551 Studies of Hands

Lent by H.M. The King (Royal Library, No. 12558).

Silver point on dark prepared surface, heightened with white. $8\frac{1}{2} \times 5\frac{7}{8}$ in. (21.5×15 cm.).

Lit.: Ber. 1173; Seidlitz, *l'Arte*, 271.

Repr.: Richter, pl. xxxiii; Ber., pl. cxxiv; Poggi, cxxiv.

The drawing belongs to the artist's first Florentine period, but cannot be connected with any particular work.

LEONARDO DA VINCI

552 Drapery Study

Lent by H.M. The King (Royal Library, No. 12521).

Brush and brown on greenish prepared surface, heightened with white. $8\frac{1}{16} \times 6\frac{1}{8}$ in. (20.5×15.5 cm.).

Lit.: Ber. 1175; Seidlitz, *l'Arte*, 10.

Repr.: Richter, pl. 43; Poggi, LXXI; *Commissione Vinciana*, Tav. XIV.

Connected by Berenson with the angel in the *Vierge aux Rochers*, by Venturi, with the angel in the Uffizi *Annunciation*. It is not properly a study for either of those, but nearer in date to the latter than the former.

LEONARDO DA VINCI

553 Virgin in an Annunciation

Lent by the R. Gabinetto delle Stampe, Corsini Palace, Rome.

Silver point on red prepared surface, heightened with white. $10 \times 7\frac{5}{8}$ in. (25.5×19.3 cm.).

Lit.: A. Venturi, *Leonardo* (1920), 70, 71.

Repr.: H. S. Ede, *Florentine Drawings* (1926), pl. 50; Popp, pl. 5; *Commissione Vinciana*, Tav. XVII.

A study for the Virgin in the small Annunciation in the Louvre. The drapery does not, however, correspond with that of the Virgin, but was used (in reverse) by Leonardo for that of the angel Gabriel in the same picture, as pointed out by Fräulein Popp.

LEONARDO DA VINCI

554 Cannon Foundry

Lent by H.M The King (Royal Library, No. 12647).

Pen and ink. $9\frac{3}{16} \times 7\frac{3}{16}$ in. (24.9×18.3 cm.).

Lit.: Ber. 1261; Seidlitz, *l'Arte*, 101.

Repr.: Poggi, clxxxix; Popp, pl. 24.

Probably dates from the first Milanese period, about, 1485–90.

LEONARDO DA VINCI

555 Two Drawings

Lent by the R. Accademia, Venice.

1 Study for a Nativity

Pen and ink. $4\frac{9}{16}\times5\frac{5}{16}$ in. (11.6×13.5 cm.). (Cut irregularly.)

Lit.: Ber. 1109.

2 Studies of a Kneeling Shepherd, of an Angel, and of Children

Pen and brown ink. $4\frac{1}{8}\times4\frac{3}{4}$ in. (10.5×12.1 cm.). (Cut irregularly.)

Repr.: 1 and 2, G. Fogolari, *I disegni . . . dell' Accademia* (1913), pl. 10, 11; 1, Popp, pl. 17; 2, Poggi, LXI.

Studies for a composition, probably contemporary with the commission for the *Vierge aux Rochers* (1483), for which other sketches (at Bayonne and Hamburg) exist.

LEONARDO DA VINCI

556 Four Drawings

Lent by the R. Accademia, Venice.

1 Studies of a Warrior Striking a Prostrate Foe

Pen and brown ink. $3\frac{1}{2}\times6$ in. (8.8×15.3 cm.).

2 The Virgin and Child with St. Anne

Pen and brown ink over black chalk. $4\frac{3}{4}\times3\frac{15}{16}$ in. (12.1×10 cm.).

Lit.: Ber. 1102.

Repr.: Ber. pl. xc; G. Fogolari, *I disegni . . . dell' Accademia* (1913), 17; Poggi, cvi; Popp, pl. 45.

Study for a composition near to but not identical with the Louvre picture. About 1501.

3 A Horseman on a Rearing Horse

Pen and brown ink. $2\frac{3}{8}\times2\frac{7}{8}$ in. (6×7.3 cm.).

4 A Horse and Women Running

Pen and brown ink over black chalk. $3\frac{1}{2}\times2$ in. (8.9×5 cm.).

LEONARDO DA VINCI

557 Studies of Plants (Anemones)

Lent by H.M. The King (Royal Library, No. 12424).

Pen and brown ink. $3\frac{3}{8} \times 5\frac{1}{2}$ in. (8.5 × 14 cm.).

Wild Flowers

Lent by H.M. The King (Royal Library, No. 12422).

Pen and brown ink. $7\frac{13}{16} \times 6\frac{3}{8}$ in. (19.8 × 16.1 cm.).

Lit.: Ber. 1236; Seidlitz, *l'Arte*, 738; G. B. de Toni, *Le piante e gli animali in Leonardo da Vinci* (1922), 18.

Repr.: Poggi, cxxxi; Popp, pl. 74.

According to Toni, *op. cit.*, the flowers represented are, from l. to r., *Ranunculus repens, Ornithogallum umbellatum, Anemone nemorosa, Euphorbia.*

LEONARDO DA VINCI

558 Portrait, supposed to be his Own

Lent by H.M. The King of Italy (Royal Library, Turin).

Red chalk. $13\frac{1}{8} \times 8\frac{3}{8}$ in. (33.3 × 21.4 cm.).

Lit.: Ber. 1083.

Repr.: Richter, pl. i; P. Carlevaris, *I disegni di Leonardo . . . di Torino* (1888), pl. i; Poggi, frontispiece; Popp, pl. i.

LEONARDO DA VINCI

559 Head of a Man Shouting uomo che urla -

Lent by the Musée des Beaux-Arts, Budapest.

Red chalk. $8\frac{15}{16} \times 7\frac{3}{8}$ in. (22.7 × 18.7 cm.).

Coll.: N. Esterhazy.

Lit.: Ber. 1012.

Repr.: Schönbrunner-Meder, 795; Ber., pl. cxvi; Poggi, xcix.

Study for the cartoon of the *Battle of Anghiari*, the commission for which Leonardo received in Oct., 1503, and which he finished in 1505.

LEONARDO DA VINCI

560 Two Heads

Lent by the MUSÉE DES BEAUX-ARTS, BUDAPEST.

Black chalk. 7⅝×7¾ in. (19.2×18.8 cm.).

Coll.: N. Esterhazy.

Lit.: Ber. 1011; Richter, i, 338-9.

Repr.: Schönbrunner-Meder, 490; Ber., pl. cxv; Poggi, c; Popp, pl. 58.

Study for the cartoon of the *Battle of Anghiari*. On the *verso*, bust of a man in profile carrying a staff on his shoulder.

LEONARDO DA VINCI

561 Anatomical Studies

Lent by H.M. THE KING (Royal Library, No. 12625).

Pen and ink and red chalk on salmon-pink prepared paper. 11¼×8 in. (28.5×20.5 cm.).

Repr.: Vangensten, Fonahn and Hopstock, *Quaderni d'Anatomia*, v, 15 (with transcription and translation of text).

LEONARDO DA VINCI

562 Anatomical Studies and a Battle of Horsemen

Lent by H.M. THE KING (Royal Library, No. 12640).

Pen and brown ink and red chalk. 6¼×6 in. (16×15.2 cm.).

Lit.: Ber. 1194; Richter, I, p. 188, par. 356; Seidlitz, *l'Arte*, 79.

Repr.: Richter, pl. xxi; Poggi, cxlvii; Vangensten, Fonahn and Hopstock, *Quaderni d'Anatomia* (1916), vi, 13.

The drawings in red chalk illustrate the theory of the movements of the human figure. The text relating to these is transcribed and translated by Richter (*loc. cit.*). The small drawing in pen and ink may probably be connected with the *Battle of Anghiari*.

LEONARDO DA VINCI

563 Right Leg and Trunk of a Man with Left Leg Sketched in

Lent by H.M. THE KING (Royal Library, No. 12630).

Black chalk. 8¾×5½ in. (22.2×14 cm.).

LEONARDO DA VINCI

564 Head and Bust of a Woman

Lent by H.M. THE KING (Royal Library, No. 12554).

Red chalk on pink ground. $8\frac{5}{8} \times 6\frac{1}{4}$ in. (22×15.8 cm.).

Lit.: Ber. 1168; Seidlitz, *l'Arte*, 216.

LEONARDO DA VINCI

565 Head and Architectural Study

Lent by H.M. THE KING (Royal Library, No. 12552).

Red chalk (for the head) and pen and ink. $10 \times 6\frac{3}{4}$ in. (25.3×17.2 cm.).

Lit.: Ber. 1153; Seidlitz, *l'Arte*, 52.

Repr.: Ber., pl. cxvii; Poggi, xcii; Popp, pl. 36.

The head is a study for that of St. James the Greater in *The Last Supper*, begun in 1495.

LEONARDO DA VINCI

566 Head of a Young Woman

Lent by H.M. THE KING OF ITALY (Royal Library, Turin).

Silver point on brown prepared surface. $7\frac{1}{4} \times 6\frac{5}{16}$ in. (18.3×16 cm.).

Lit.: Ber. 1084.

Repr.: Richter, pl. xlii; P. Carlevaris, *I disegni di Leonardo . . . di Torino* (1888), pl. 2; Poggi, lxxii.

Study from life for the head of the angel in the *Vierge aux Rochers*, in the Louvre.

LEONARDO DA VINCI

567 Plan of Weirs across a River

Lent by H.M. THE KING (Royal Library, No. 12680).

Pen and ink and water-colour. $9\frac{1}{4} \times 16\frac{3}{8}$ in. (23.5×41.5 cm.).

Repr.: *Etudes et dessins sur les canaux, Feuillets inédits*, Paris, Ed. Rouveyre, 1901, Feuillet 5.

Inscribed in Leonardo's hand, but written from left to right, *Questa roctura he* ƀ 60 *ellargha* ƀ 6, and *qui la rottura he* ƀ 100.

LEONARDO DA VINCI

568 Deluge

Lent by H.M. The King (Royal Library, No. 12376).

Pen and brown ink and wash and black chalk. $10\frac{5}{8} \times 16\frac{3}{16}$ in. (27×41.1 cm.).

Lit.: Ber. 1246–50; Seidlitz, *l'Arte*, 793.

Repr.: Richter, I, pl. 34; Poggi, cxxvi; Popp, pl. 78.

Probably dates from about 1514.

LEONARDO DA VINCI

569 A Horseman on a Triumphal Arch

Lent by H.M. The King (Royal Library, No. 12354).

Black chalk. $8\frac{3}{8} \times 4\frac{13}{16}$ in. (21.2×12.2 cm.).

Lit.: Ber. 1215; Seidlitz, *l'Arte*, 609.

Repr.: Richter, pl. lxviii; Ber., pl. cv; Poggi, lxxxii; Popp, pl. 67.

A Study for the Trivulzio monument, about 1511.

LEONARDO DA VINCI

570 An Allegory

Lent by the Dean and Chapter of Christ Church, Oxford.

Pen and brown ink. $8\frac{1}{8} \times 11\frac{1}{4}$ in. (20.5×28.5 cm.).

Lit.: Ber. 1055.

Repr.: S. Colvin, *Oxford Drawings*, I, 16; C. F. Bell, *Christ Church Drawings*, pl. lvii.

The drawing probably represents the political state of Milan in the last decade of the 15th century. The figure with the sword and mirror represents Justice; that with the double body Prudence defending the State of Milan from attack. On the *verso* is an allegorical drawing of Fame and Envy.

LEONARDO DA VINCI

571 Figure of a Woman Pointing

Lent by H.M. The King (Royal Library, No. 12581).

Black chalk. $8\frac{1}{4} \times 5\frac{5}{16}$ in. (21×13.5 cm.).

Lit.: Ber. 1128; Seidlitz, *l'Arte*, 137.

Repr.: Poggi, cxvi; Popp, pl. 89.

Dates from Leonardo's last years.

LEONARDO DA VINCI

572 A Storm over a Valley

Lent by H.M. The King (Royal Library, No. 12409).

Red chalk. $7\frac{7}{8}\times5\frac{7}{8}$ in. (20×15 cm.).

Lit.: Ber. 1251; Seidlitz, *l'Arte*, 752.

Repr.: Richter, pl. xxix; Poggi, cxxv; Popp, pl. 42.

Reminiscent of the type of landscape in the *Monna Lisa*, and probably dating from the same period, about 1499.

SESTO (CESARE DA)

573 Study of a Child on its Mother's Knee

Lent by H.M. The King of Italy (Royal Library, Turin).

Red chalk. $12\frac{1}{4}\times8\frac{3}{4}$ in. (31.2×22.2 cm.).

Repr.: Photo, Anderson, 9801.

PIOMBO (SEBASTIANO DEL)

574 Reclining Figure of a Saint

Lent by the Duke of Devonshire.

Black chalk on greenish paper, heightened with white. $9\frac{3}{8}\times17\frac{1}{2}$ in. (23.7×44.4 cm.).

Lit.: Ber. 2478; H. Tietze, *Kunstgeschichtliches Jahrbuch*, v (1911), 8.

Repr.: S. A. Strong, *Chatsworth Drawings*, 47.

Finished study for the figure of St. James in the fresco of the Transfiguration in San Pietro in Montorio, Rome. Berenson notes that the head of this figure is the same as that of the donor in the National Gallery picture (No. 1450), and suggests that both represent Pier Francesco Borgherini, who commissioned the paintings in San Pietro in Montorio.

CREDI (LORENZO DI)

575 Study of Drapery

Lent by Frits Lugt.

Point of the brush over silver point on cream-coloured prepared surface, heightened with white. $8\frac{5}{8}\times7$ in. (22×17.7 cm.).

Lit.: *Old Master Drawings* I (1926), 4.

VOLTERRA (DANIELE DA)

576 Venus and Cupid

Lent by the Musée des Beaux-Arts, Budapest.

Black chalk. 10¼×17¼ in. (26.1 ×43.8 cm.).

Coll.: Poggi; Count Esterhazy.

Repr.: Schönbrunner-Meder, 461.

RAPHAEL

577 Study of a Head and Shoulders of a Man with Arm outstretched

Lent by Henry Oppenheimer.

Silver point on prepared surface. $4\frac{5}{16}$×7 in. (11×17.7 cm.).

Coll.: Conestabile, Heseltine.

Lit.: A. Mezzanotte, *Pietro Vannucci* (1836), 198, No. 21.

Repr.: J. P. Heseltine, *Italian Drawings* (1913), No. 38.

Study for a St. John the Baptist in a Baptism. Closely resembling, but not identical with, the Saint's figure in various Peruginesque pictures of the subject (Vienna, Rouen [predella], Perugia Pinacoteca, Munich [predella]).

PERUGINO (PIETRO)

578 Study of a Naked Youth with a Sword

Lent by the R. Galleria degli Uffizi, Florence (126).

Metal point on terra-cotta prepared surface, heightened with white. 8¼×7⅛ in. (21×18 cm.).

Lit.: Fischel, *Umbrer*, No. 38; Morelli, *Die Galerie zu Berlin* (1893), 39.

Repr.: Fischel, *Umbrer*, Abb. 105.

The pose of the figure is that of the *David* of Verrocchio, to whom the drawing was formerly attributed.

PERUGINO (PIETRO)

579 Apollo and Marsyas (cartoon)

Lent by the R. Accademia, Venice.

Silver point on terra-cotta coloured surface, heightened with white. 12⅝×10¾ in. (32×27.3 cm.).

Lit.: Fischel, *Umbrer*, 31, No. 39.

Repr.: Fischel, *Raphael*, 39; Fischel, *Umbrer*, Abb. 106; *Souvenir*.

Cartoon for the picture of Apollo and Marsyas, at one time ascribed to Raphael, in the Louvre (No. 1509).

PERUGINO (PIETRO)

580 Study for the Archangel Michael

Lent by H.M. The King.

Metal point on blue prepared surface, heightened with white. 9¾×7⅝ in. (24.9×18.5 cm.).

Lit.: Fischel, *Umbrer*, No. 54.

Repr.: Fischel, *Umbrer*, Abb. 126; *Vasari*, 2nd Ser. VII, 4.

Study from Donatello's St. George used by Perugino for the figure of St. Michael in the Certosa altarpiece in the National Gallery (No. 288).

PERUGINO (PIETRO)

581 The Archangel Raphael and the Youthful Tobias

Lent by the University of Oxford (Ashmolean Museum).

Metal point on brown prepared surface, heightened with white. 9½×7$\frac{5}{16}$ in. (24.2×18.5 cm.).

Coll.: Wicar, Lawrence.

Lit.: Fischel, *Umbrer*, 122, No. 56; J. C. Robinson, *A Critical Account* (1870), No. 16 (as Raphael).

Repr.: Fischel, *Umbrer*, Abb. 127.

Study for the right panel of the altarpiece in the National Gallery (No. 288).

PERUGINO (PIETRO)

582 Studies for Two Soldiers in a Resurrection

Lent by the University of Oxford (Ashmolean Museum).

Metal point on violet prepared surface, heightened with white. 12⅝×8¾ in. (32×22.2 cm.).

Coll.: Duke of Alba, Lawrence.

Lit.: Fischel, *Umbrer*, 135, No. 74; J. C. Robinson, *A Critical Account* (1870), No. 12.

Repr.: Fischel, *Umbrer*, Abb. 141.

BARTOLOMMEO (FRA)

583 Two Studies of Angels, one with a Trumpet

Lent by Henry Oppenheimer.

Pen and brown ink. $6\frac{5}{8}\times5\frac{1}{8}$ in. (16.9×13 cm.).

Coll.: Richardson sen., Barnard, Thane, Spencer, Esdaile, Bale, Heseltine.

Lit.: Ber. 433; F. Knapp, *Fra Bartolommeo,* 314; H. von der Gabelentz, *Fra Bartolommeo,* II, 131, No. 303.

Studies for a Coronation of the Virgin about 1505/6; *cf.* a drawing in the Uffizi, No. 1203.

BARTOLOMMEO (FRA)

584 Virgin and Child and Three Children

Lent by Henry Oppenheimer.

Pen and brown ink. $7\frac{3}{8}\times6\frac{1}{2}$ in. (18.8×16.4 cm.).

Coll.: Ottolini, Heseltine.

Lit.: Ridolfo, *Giornale Ligustico,* I, V, 88; Fr. Knapp, *Fra Bartolommeo,* 314, No. 4; H. von der Gabelentz, *Fra Bartolommeo,* II, 133, No. 307; Ber. 430.

An early drawing of about 1500.

BARTOLOMMEO (FRA)

585 Palm Tree

Lent by Henry Oppenheimer.

Black chalk. $13\frac{3}{4}\times9\frac{3}{8}$ in. (34.9×23.8 cm.).

Repr.: H. S. Ede, *Florentine Drawings* (1926), pl. 72.

BARTOLOMMEO (FRA)

586 Two Studies for a "Noli Me tangere"

Lent by the R. Galleria degli Uffizi, Florence (1205).

Pen and brown ink and brown wash. $9\frac{1}{4}\times6\frac{3}{16}$ in. (23.6×15.7 cm.).

Lit.: Fritz Knapp, *Fra Bartolommeo* (1903), 291, No. 1205; Ber. 281; H. von der Gabelentz, *Fra Bartolommeo,* II, 84, No. 167.

Repr.: *Uffizi Reproductions,* II, 2, 24; photo, Braun 62; *Souvenir.*

Study for the fresco painted in 1517 for the Convent of Sta. Maria Maddalena in Pian di Mugnone. On the *verso* are studies of Christ as Judge and two other figures.

PERUGINO (PIETRO)

587 Sheet of Studies for an Adoration

Lent by the ACADEMY, DÜSSELDORF.

Silver point on brown prepared surface, heightened with white $7\frac{7}{8}\times11$ in. (20×28 cm.).

Lit. : Fischel, *Umbrer,* 23, No. 20 ; Budde, *Beschriebendes Katalog der Handzeichnungen in . . . Düsseldorf,* 9a.

Repr. : Fischel, *Umbrer,* Tafel IV.

RAPHAEL

588 Figure Playing the Viol

Lent by HENRY OPPENHEIMER.

Silver point on greenish prepared surface. $11\frac{3}{8}\times7\frac{3}{4}$ in. (29×19.8 cm.).

Coll. : Conestabile, Heseltine.

Lit. : Fischel, *Umbrer,* No. 95 ; A. Venturi, *L'Arte,* XXIV (1921), 49 ; A. Mezzanotte, *Vita di P. Vannucci* (1836), 198, No. 19.

Repr. : J. P. Heseltine, *Italian Drawings* (1913), No. 35 ; Fischel, *Umbrer,* Abb. 163 ; *Vasari,* 2nd Ser., II, 2.

Published by Venturi as a study for one of the angels in the picture of the *Coronation of the Virgin* by Raphael in the Vatican, by Fischel as Perugino. It cannot be definitely connected with any picture.

PERUGINO (PIETRO)

589 Head of the Virgin.

Lent by H.M. THE KING (Royal Library, No. 12744).

Metal point on terra-cotta coloured ground, heightened with white. $9\times8\frac{3}{4}$ in. (23×22.3 cm.).

Lit. : Fischel, *Umbrer,* 112, No. 44.

Repr. : Fischel, *Umbrer,* Abb. 113.

Study for the picture of the Madonna between SS. Sebastian and John the Baptist, painted in 1493 for San Domenico at Fiesole and now in the Uffizi Gallery, Florence (No. 1122).

BARTOLOMMEO (FRA)

590 The Annunciation

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (490).

Pen and brown ink, on pink-toned paper, heightened with white. $5\frac{7}{16} \times 8$ in. (13.8 × 19.9 cm.).

Lit. : Ber. 267 ; F. Knapp, *Fra Bartolommeo*, 288, No. 490 ; H. von der Gabelentz, *Fra Bartolommeo*, II, 77, No. 152.

Repr. : *Uffizi Reproductions*, II, 2, 3 ; photo, Brogi, 1988.

Perhaps a study for the Annunciation painted on the outside shutters of a tabernacle executed by the artist for Piero del Pugliesi to contain a madonna in silver by Donatello, and now in the Uffizi (No. 1161).

PINTURICCHIO (BERNARDO)

591 Mythological Scene

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (349).

Black chalk, and pen and ink. $10\frac{1}{4} \times 16\frac{3}{8}$ in. (26 × 41.5 cm.).

Lit. : Fischel, *Umbrer*, 119, No. 102.

Repr. : *Uffizi Reproductions*, V, 2, 7 ; Fischel, *Umbrer*, Abb. 270.

On the *verso*, a battle scene.

BARTOLOMMEO (FRA)

592 Monastery on a Mountain Side

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA (inv. No. 270).

Pen and ink. $10\frac{1}{4} \times 8\frac{3}{8}$ in. (26 × 20.8 cm.).

Lit. : F. Wickhoff, *Katalog der italienischen Handzeichnungen der Albertina*, S.R. 322 ; F. Knapp, *Fra Bartolommeo* (1903), 312, No. 322 ; H. von der Gabelentz, *Fra Bartolommeo*, II, 301, No. 860.

Repr. : F. Knapp, *op. cit.*, 92, Abb. 44.

CASE 593

FLORENTINE

15th Century.

593a Francesco Berlinghieri: Geografia

Lent by the BRERA LIBRARY, MILAN.

Manuscript on vellum, decorated with 195 illuminated maps. Humanistic script in double columns. The miniature on the first folio is Florentine and probably the work of Attavanti. The maps are copied from those in the Ptolemy in the National Library at Florence, attributed to Gerardo and Monte di Giovanni.

140 ff. of text; 55 ff. of maps. Vellum. 17⅜×12 in. (44×30.8 cm.).

ITALIAN

1351.

593b Map

Lent by the BIBLIOTECA LAURENZIANA, FLORENCE.

8 ff. Vellum. 15¼×10½ in. (39×27 cm.).

CASE 594

FLORENTINE

First half of the 14th Century.

594a Il Biadaiolo (The Grain Seller's Manual)

Lent by the LAURENTIAN LIBRARY, FLORENCE.

Manuscript. The title is *Domenico Lenzi—Specchio umano ove si tractera quanto e venduto il grano.* In effect, it is a record of the prices fetched by grain in the market of Or San Michele, Florence, for the years 1320 to 1335. Contains double page miniatures representing: (1) the effects of abundance, (2, exhibited) Florentines helping Sienese refugees during a famine, (3) the treachery at the Colle Val d'Elsa in 1339, and (4) the Market of Orsammichele assailed by demons and defended by angels.

Vellum. 138 ff. 15×11 in. (38.5×27 cm.).

Lit.: P. d'Ancona, *La Miniatura fiorentina,* 1924, 48.

CASE 594 (*continued*)

PADUAN

c. 1400.

594b **Cronica Carrarense**

Lent by the Marciana Library, Venice.

A history of the Carrara family, illustrated by illuminations at the foot of many pages.

45 ff. Vellum. 23¼×17¾ ins. (59×45 cm.).

CASE 595

Attributed to TADDEO CRIVELLI

Active 1452—Ferrara—1476.

595a **Book of Hours of the Use of Rome**

Lent by C. W. Dyson Perrins.

Manuscript. Contains: Hours of the Virgin; Penitential Psalms and Litany; Hours of the Cross; Office of the Dead; *Memoriæ* of various Saints; Aves to our Lord; Seven Joys of the Virgin. Decorated with twenty-one full-page miniatures, four historiated initials and marginal ornaments. On page exhibited, f. 199b, St. Belinus blessing the owner of the book, his wife and two children.

211 ff. Vellum. 4¼×3⅛ in. (11×8 cm.). Bound in Italian red morocco.

Coll.: Walter Sneyd, sold Sotheby's, Dec. 18, 1903; Fairfax Murray.

Exh.: Burlington Fine Arts Club, 1908, No. 253.

Lit.: Cockerell, *Illustrated Catalogue of Illuminated Manuscripts, Burlington Fine Arts Club*, 1908 (repr.); Warner, *Catalogue of Dyson Perrins Coll.*, 1920 (repr.), No. 72.

On the first page of the text are the arms of the Gualengo family of Ferrara (*azure a bend between two lions rampant or*). Cockerell suggests a Ferrarese or Paduan origin, inclining to the latter, as St. Belinus, represented on the exhibited page, was bishop of Padua.

SCHOOL OF MILAN

c. 1500

595b **Book of Hours of the Use of Rome**

Lent by C. W. Dyson Perrins.

Manuscript. Contains Kalendar; Hours of the Virgin; Psalter of S. Jerome; Penitential Psalms; Litany; Hours of the Cross; Hours of the Holy Ghost; Mass of the Virgin; Office of the Dead. Decorated with ten full-page pictures; seven full-page

miniatures, each with four subjects from the life of Christ; fifteen borders with large initials; twelve signs of the Zodiac in the Kalendar. On the exhibited pages are, left, the Marriage of the Virgin; right, the Annunciation. In the side borders, child angels playing musical instruments; at the bottom, child angels holding left, an inscribed slab; right, an inscribed scroll.
261 ff. Vellum. $4\frac{3}{8}\times3\frac{1}{8}$ in. (11×8 cm.). Bound in modern crimson calf.
Coll.: T. Whitcombe Green.
Exh.: Burlington Fine Arts Club, 1908, No. 260.
Lit.: Cockerell, *Illustrated Catalogue of Illuminated Manuscripts*, Burlington Fine Arts Club, 1908 (repr.).; Warner, *Catalogue of Dyson Perrins Coll.*, 1920 (repr.).
The building in the *Marriage of the Virgin* is somewhat similar to one on a medal of Francesco Sforza by Sperandio. It has been said to represent the Malatesta Temple at Rimini, but without justification. The edges have the original gauffred pattern. Cockerell (*loc. cit.*) points out that the presence of the Feast of S. Matthias on Feb. 7 indicates a Milanese connection.

FILIPPO DI MATTEO TORELLI

Active Florence mid-15th Century.

595c **Breviary of Minorite Friars**

Lent by the ROYAL RICCARDIAN LIBRARY, FLORENCE.
Manuscript. The first six pages contain the Calendar. Illuminated throughout with borders, initials and full-page miniatures. Dated 1470. On the exhibited pages, left, S. Francis and S. Catherine of Siena, with attendant friars and sisters, in an extensive river landscape; right, text with elaborate floral border enclosing miniatures.
569 ff. Vellum. 10×7 in. (25.4×18.8 cm.).
Lit.: P. D'Ancona, *La Miniatura Fiorentina*, 1914, 365.

ITALIAN

Second half of 15th Century.

595d **Works of Lactantius**

Lent by ALFRED CHESTER BEATTY.

Manuscript. The first page of text (exhibited) has a full border in the characteristic "white vine" style, with small miniatures.
Vellum. $12\frac{7}{8}\times8\frac{3}{4}$ in. Late morocco binding.
Sir T. Phillipps (Phillipps, MS. 137). Purchased by the present owner in 1921.
Lit.: Will be published in Vol. III of the Chester Beatty Catalogue of Western MSS.

CASE 595 (*continued*)

ITALIAN

15th Century.

595e Quintilian, De Institutione Oratoria

Lent by Alfred Chester Beatty.

Manuscript. Contains decorative initials in a rather unusual style on burnished gold backgrounds.

Vellum. 11⅜×8⅝ in. Late calf binding.

Coll.: Sir T. Phillipps (Phillipps MS. 3009). Purchased by the present owner in 1921.

Lit.: Will be published in Vol. III of the Chester Beatty Catalogue of Western MSS.

CASE 596

GIOVANNI AND SALOMONE DEI GRASSI

Active end of 14th Century.

596a Offices of Gian Galeazzo Visconti

Lent by the Heirs of Duke Visconti di Modrone, Milan.

Manuscript, contains Psalter and various prayers, illuminated throughout. The Portrait of Gian Galeazzo occurs on ff. 109 and 122. On the exhibited pages, left, Giving alms to the poor; right, Expulsion of Joachim from the Temple (dated 1370).

124 ff. Vellum. 9½×7½ in. (24×17 cm.).

Lit.: Toesca: *La Pittura e la Miniatura nella Lombardia*, 1912, 312.

ITALIAN

15th Century, before 1458.

596b Gospel Book of Aeneas Silvius, afterwards Pope Pius II

Lent by Alfred Chester Beatty.

Manuscript. Contains four historiated and 185 decorative initials in good style, with borders on the principal pages.

Vellum. 14⅛×10½ in. (35×25 cm.). Original brown leather binding.

Coll.: The Earl of Ashburnham; H. Yates Thompson. Purchased by the present owner in 1920.

Lit.: H. Yates Thompson, *Catalogue*, II, No. 89.

Repr.: H. Yates Thompson, *Illustrations from One Hundred MSS*, V, 1915. pl. 67, 68.

CASE 596 (*continued*)

NICCOLÒ DA BOLOGNA

Active Bologna 1351–1395.

596c Missal of Servite Friars

Lent by the MARCIANA LIBRARY, VENICE.

Manuscript. Contains: Calendar; order of Mass according to Roman use; services, special prayers and benedictions. Open at full-page miniature of Christ Crucified, with the Virgin, S. John and S. Mary Magdalene. In the border are Patriarchs in roundels; at the bottom the Lion of St. Marks.

344 ff. Vellum. 14½×10½ in. (37×27 cm.).

From the Convent of St. Michele, Murano. The illumination is in a style extremely close to No. 597c.

CASE 597

NICCOLÒ DA BOLOGNA

Active Bologna 1351–1395.

597a Offices

Lent by the MARCIANA LIBRARY, VENICE.

Manuscript. Contains: Calendar and various prayers. Opened at order of the Mass, showing, left, Christ Crucified, with the Virgin and S. John; right, in the initial, celebration of the Mass. Signed at base of Cross: *NICHOLAU' DE BONONIA . F.*

172 ff. Vellum. 15.5×12 in. (40×30 cm.).

From the Church of S. Giovanni e Paolo.

BOLOGNA

c. 1260.

597b Bible, in Latin

Lent by C. W. DYSON PERRINS.

Manuscript. Contains finely executed historiated initials to the various books and prologues in Bolognese style.

Vellum. 10¾×7⅝ in. (26×20 cm.).

Lit.: Sir George Warner, *Catalogue of the Dyson Perrins Coll.*, 1920, No. 51 (Repr. pls. liii-lv).

NICCOLÒ DA BOLOGNA

Active Bologna 1351–1395.

597c Ordo Missae: Benedictiones Episcopales

Lent by LORD ALDENHAM.

Manuscript. Contains: (1) An order of the Mass according to the Roman Use; second half of 14th century, containing a full-page Crucifixion and eighteen historiated initials, all by Niccolò da Bologna. (2) Episcopal Benedictions; an addition of c. 1425. Open at the beginning of the Canon of the Mass. On the left,

Christ on the Cross, with the Virgin, St. John and S. Mary Magdalene. Floriated background. Signed at the bottom: *NICOLAV' DE BONONIA . F.* On the right, in the initial, the Celebration of the Mass.
50+27 ff. 9×6¼ in. (23×16 cm.). Bound in modern red velvet.
Exh.: Burlington Fine Arts Club, 1908, No. 177.
Lit.: Cockerell, *Illustrated Catalogue of Illuminated Manuscripts*, Burlington Fine Arts Club, 1908 (repr.).

CASE 597A
MILANESE SCHOOL
Later 15th Century

597A a The Sforziad
Lent by the Riccardian Library, Florence.
Printed book of the year 1486. Contains: Large miniature of Francesco Sforza as a young man on horseback, before a triumphal arch, illuminated dedication page with miniature portrait of Francesco Sforza as an old man, and title-page headed JOHANNIS SIMONETAE IN COMMENTARIOS RERUM GESTARUM FRANCISCI SPHORTIAE MEDIOLANENSUM DUCIS PRAEFACIO. On end page is the printer's name, *Antonius Zarottus Impressit Mediolani Nono Kalendas Octobres Mccccℓxxxvi.*
188 ff. Vellum. 11⅛×7⅛ in. (28.3×20 cm.).

FERRARESE SCHOOL
Early 16th Century

597A b Carthusian Missal
Lent by the National Library of Milan.
Book printed in gothic characters. Contains: Woodcut of St. Christopher, illuminated by hand, sixteen large initials illuminated in gold and colour, full-page miniature of the Crucifixion (exhibited), and 151 small initials in gold. Dated 10th April, 1503.
Vellum. 12⅝×8⅝ in. (32×22 cm.).
From the Certosa of Ferrara.
Lit.: Frizzoni, *L'Arte*, 1894, 180 (repr.).

VENETIAN SCHOOL
15th Century.

597A c Roman Missal
Lent by the Brera Library, Milan.
Manuscript. Contains 16 large borders, setting forth the story of the Old and New Testaments. Exhibited in a full-page miniature of the Crucifixion.
482 ff. Vellum. 10×15 in. (25.5×36.5 cm.). Leather binding of 18th century.
From the Monastery of Sta. Giustina, Padua.

CASE 598

NORTH ITALIAN (NONANTOLA ?)

11th–12th Century.

598a St. Augustine, De Civitate Dei

Lent by ALFRED CHESTER BEATTY.

Manuscript, containing twenty-two large initials of a most striking and unusual design and colouring, including naturalistic animals, birds, fishes, etc. Greatly in advance of the period. Modern leather binding.

Vellum. 18½ in. × 11⅞ in. (47 × 30 cm.).

Coll.: Sir T. Phillipps (Phillipps MS. 12269). Purchased by the present owner in 1925.

Lit.: E. G. Millar, *Catalogue of the Western MSS. in the Library of A. Chester Beatty*, I, 1927, No. 43 (Repr. pls. xlix–lvi).

PADUAN STYLE

13th Century, probably before 1264.

598b Missal

Lent by ALFRED CHESTER BEATTY.

Manuscript, executed in Austria, perhaps at Salzburg, for the monastery of Seitenstetten, and partly decorated in Paduan style. The portion in Italian style includes the two splendid miniatures exhibited of the Virgin and Child and the Crucifixion.

Vellum. 12⅞ × 9 in. (33 × 23 cm.).

Purchased from Jacques Rosenthal of Munich, 1927; it had previously been Codex XIV in the library of Seitenstetten.

Lit.: E. G. Millar, *Catalogue of the Western MSS. in the Library of A. Chester Beatty*, II, No. 48 (in the press. Repr. pls. cxiii–cxvii).

Other closely related MSS. are an Epistolar in the Cathedral at Padua, written in 1259 by a scribe named Giovanni da Gaibana; a Missal at Admont, near Salzburg, MS. 107 (229*a*); and a Psalter in the collection of Mr. T. H. Riches, formerly No. 98 in the late Mr. H. Yates Thompson's collection.

GALLERY IX

DRAWINGS, IVORIES, ILLUMINATED MANUSCRIPTS, BINDINGS, ETC.

SAVOLDO (GIOVANNI GIROLAMO)

599 Head of a Woman with closed Eyes

Lent by the R. Galleria degli Uffizi, Florence (12806).

Black chalk on brownish paper, heightened with white. $9\frac{7}{8} \times 7\frac{1}{2}$ in. (25×19 cm.).

Repr.: *Uffizi Reproductions,* III, I, 16; Hadeln, *Hochrenaissance,* 18.

BORDONE (PARIS)

600 Man in Armour

Lent by Henry Oppenheimer.

Brush and pen and ink on blue paper, heightened with white. $9\frac{3}{4} \times 6\frac{3}{8}$ in. (24.7×16.2 cm.).

Repr.: Hadeln, *Hochrenaissance,* 64.

LOTTO (LORENZO)

601 Portrait of a Young Man

Lent by A. G. B. Russell.

Black chalk on grey prepared surface, heightened with white, with pink on the lips. $13\frac{3}{16} \times 10\frac{5}{8}$ in. (33.5×27 cm.).

Coll.: H. Wagner.

Lit.: B. Berenson, *Lorenzo Lotto* (1901), 241.

Repr.: Hadeln, *Hochrenaissance,* 24.

BORDONE (PARIS)

602 Study of a Nude Woman

Lent by the R. Galleria degli Uffizi, Florence (1804).

Black chalk on blue paper, heightened with white. $12\frac{1}{2} \times 7\frac{7}{8}$ in. (31.8×20 cm.).

Repr.: *Uffizi Reproductions,* III, I, 24; Hadeln, *Hochrenaissance,* 62.

BONSIGNORI (FRANCESCO)

603 Head of a Fat Man

Lent by the Staatliche Graphische Sammlung Albertina, Vienna (inv. No. 17672).

Black chalk on brownish paper, heightened with white. $14\frac{3}{16}\times10\frac{5}{16}$ in. (36×26.2 cm.).

Lit. : A. Stix, *Die Zeichnungen der Venezianischen Schule* (1926), 22, No. 28.

Repr. : Schönbrunner-Meder, 203 ; J. Meder, *Drawings by Italian Masters* (1930), pl. 29.

Study for the portrait in the National Gallery dated 1487 (No. 736).

CAMPAGNOLA (DOMENICO)

604 Landscape with Satyr

Lent by Henry Oppenheimer.

Pen and brown ink. $7\frac{7}{16}\times8\frac{1}{8}$ in. (18.9×20.7 cm.).

Coll. : Paul Sandby, W. Esdaile, James, J. P. Heseltine.

Repr. : Vasari, 2nd ser. II, 9 (as Titian).

Exhibited Burlington Fine Arts Club, 1914, no. 59.

PISANELLO (ANTONIO)

605 Studies of Five Cranes, a Bearded Vulture and a Peacock

Lent by the Musée du Louvre, Paris.

Water-colour on parchment. $8\frac{3}{4}\times5\frac{1}{4}$ in. (22.2×13.2 cm.).

Coll. : Vallardi (2470, fol. 279).

Lit. : A. Venturi, *Gentile da Fabriano e il Pisanello,* 119 ; K. Zoege von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 159 ; G. F. Hill, *Drawings by Pisanello,* 1929, 20.

Repr. : *Pisanello Reproductions,* 287.

PISANELLO (ANTONIO)

606 Two Studies of a Horse, Saddled and Bridled

Lent by the Musée du Louvre, Paris.

Pen and ink. $7\frac{7}{8}\times6\frac{1}{2}$ in. (20×16.5 cm.).

Coll. : Vallardi (2468, fol. 277).

Lit. : K. Zoege von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 128 ; A. Venturi, *Gentile da Fabriano e il Pisanello,* 118.

Repr. : *Pisanello Reproductions,* 50 ; G. F. Hill, *Drawings by Pisanello* (1929), pl. xvii ; van Marle, VIII, 124, fig. 72.

PISANELLO (ANTONIO)

607 Two Drawings

Lent by the Musée du Louvre, Paris.

1 A pair of Yoked Buffaloes

Silver point and brush on parchment. $5\frac{3}{4} \times 8\frac{1}{16}$ in. (14.5 × 20.5 cm.).

Coll. : Vallardi (2409, fol. 202).

Lit. : K. Zoege von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 125 ; A. Venturi, *Gentile da Fabriano e il Pisanello* (1896), 110.

Repr. : *Pisanello Reproductions,* 46 ; G. F. Hill, *Drawings by Pisanello* (1929), pl. L.

2 A Cow Rising

Silver point on parchment. $6\frac{11}{16} \times 9\frac{1}{16}$ in. (17 × 23.1 cm.).

Coll. : Vallardi (2410, fol. 203).

Lit. : Z. von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 125 ; A. Venturi, *Gentile da Fabriano e il Pisanello,* 110.

Repr. : *Pisanello Reproductions,* 45 ; M. Krasceninnikova, *L'Arte,* XXIII (1920), 127 ; *Gazette des Beaux-Arts,* XII (1894), 489 ; G. F. Hill, *Pisanello Drawings* (1929), pl. LI ; van Marle, VIII, 174, fig. 104.

TURA (COSIMO)

608 Hercules and the Lion

Lent by Franz Koenigs.

Brush drawing, heightened with white. $8\frac{1}{4} \times 5\frac{7}{8}$ in. (21 × 15 cm.).

Coll. : Wauters.

Repr. : F. Lees, *The Art of the Great Masters,* 1913, fig. 7 ; K. T. Parker, *North Italian Drawings* (1927), pl. 22.

TURA (COSIMO)

609 A Saint Seated Holding a Book

Lent by the R. Galleria degli Uffizi, Florence.

Brush drawing, heightened with white. 8⅜×5 in. (21.2×12.7 cm.).

Lit.: F. Harck, *Berlin Jahrbuch* (1888), IX, 37, No. 55.

Repr.: *Raccolta di Disegni . . . degli Uffizi* (Alinari), VII, No. 305.

GRANDI (ERCOLE) (?)

610 A Roman Sacrifice

Lent by G. M. Gathorne-Hardy.

Pen and brown ink and brown wash. 16¼×11¾ in. (41.3×29.8 cm.).

Coll.: Bromley Davenport, Malcolm.

Lit.: Thieme-Becker, XIV, 507.

Repr.: *Vasari*, IV, 15.

COSSA (FRANCESCO) (School of)

611 Venus Embracing Cupid

Lent by Mrs. A. C. Rayner Wood.

Pen and brown ink. 11×15⅝ in. (28×39.7 cm.).

Coll.: Edward Holland.

Repr.: *Vasari*, II, 14; K. T. Parker, *North Italian Drawings* (1927), pl. 24.

By one of the assistants who helped Cossa in the frescoes in the Schifanoia Palace, Ferrara.

VERONESE SCHOOL, early XVth century

612 A Rider on a Rearing Horse

Lent by Henry Oppenheimer.

Pen and ink. 10×7⅛ in. (25.5×18 cm.).

Repr.: K. T. Parker, *North Italian Drawings* (1927), pl. 8.

TURA (COSIMO)

613 Allegorical Winged Female Figure with a Child

Lent by the Staatliches Kupferstichkabinett, Berlin.

Drawn with the brush on grey prepared surface, heightened with white. $9\frac{5}{8} \times 5\frac{3}{8}$ in. (24.5×13.6 cm.).

Coll.: von Beckerath.

Repr.: *Berlin Reproductions*, 45; *Berlin Jahrbuch*, ix (1888), facing 36.

PISANELLO (ANTONIO)

614 Studies of Men Hanged

Lent by Henry Oppenheimer.

Pen and ink. $10\frac{5}{16} \times 7\frac{1}{16}$ in. (26.2×18 cm.).

Coll.: Lansdowne.

Lit.: G. F. Hill, *Burlington Magazine*, xxxvi, 205.

Studies for the fresco in St. Anastasia at Verona, exactly corresponding with figures on the gallows. A sheet with similar studies is in the British Museum.

PISANELLO (ANTONIO)

615 A Boar

Lent by Charles Clarke.

Pen and ink on vellum. $3\frac{13}{16} \times 6\frac{5}{8}$ in. (9.7×16.7 cm.).

Coll.: Poynter.

Lit.: K. Zoege von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 179; A. Venturi, *Gentile da Fabriano e il Pisanello*, 123.

Repr.: *Vasari*, v, 4; van Marle, viii, 185, fig. 114.

Has been supposed to be one of the studies which Pisanello must have made in connection with the boar on the reverse of the medal of Alfonso of Naples, dated 1449.

VERONESE SCHOOL, early XVth century

616 The Hunting of the Unicorn

Lent by the R. Galleria degli Uffizi, Florence (10).

Pen and ink. $6\frac{7}{8} \times 10\frac{5}{8}$ in. (17.5×27 cm.).

Lit.: Z. von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 169; A. Venturi, *Gentile da Fabriano e il Pisanello*, 123.

Repr.: *Uffizi Reproductions*, III, 1, 1.

Formerly attributed to Pisanello.

PARMIGIANINO (FRANCESCO MAZZUOLA)

617 St. Catherine

Lent by the R. Galleria degli Uffizi, Florence (1974).

Black and red chalk. $15\frac{1}{8}\times9\frac{5}{8}$ in. (38.5×24.5 cm.).

Repr.: *Uffizi Reproductions*, II, 3, 24.

LOTTO (LORENZO)

618 Figure of a Man Holding a Spear

Lent by Franz Koenigs.

Black chalk. $15\frac{5}{8}\times8\frac{3}{4}$ in. (39.7×22.3 cm.).

Coll.: J. Boehler.

Repr.: W. Suida, *Pantheon*, II (1928), 532.

COSSA (FRANCESCO) (attributed to)

619 Study for a Virgin Annunciate

Lent by Henry Oppenheimer.

Pen and brown wash on vellum. $8\frac{3}{16}\times3\frac{1}{16}$ in. (20.9×7.9 cm.).

Repr.: *Vasari*, 2nd Ser., II, 1.

BONSIGNORI (FRANCESCO) (?)

620 Portrait of a Man

Lent by the Dean and Chapter of Christ Church, Oxford.

Black chalk. $15\frac{1}{2}\times11$ in. (39.2×28 cm.).

Coll.: Guise.

Lit.: B. Berenson, *Lorenzo Lotto* (1901), 92; J. Byam Shaw, *Old Master Drawings*, II (1928), 54.

Repr.: S. Colvin, *Oxford Drawings*, II, 32; C. F. Bell, *Christ Church Drawings*, pl. CXXV; G. F. Hill, *Portrait Medals of Italian Artists* (1912), pl. iii.

This drawing was attributed by Berenson (followed by Colvin and C. F. Bell) to Alvise Vivarini, by J. Byam Shaw to Giovanni Bellini, and by Baron von Hadeln to Andrea Mantegna. The earlier and obvious attribution to Bonsignori still seems to have much in its favour, as a comparison with the Widener portrait of a man in armour, and the drawing from Vienna for the National Gallery portrait of a fat man (No. 603), will show. The personage represented has been supposed, with some probability, to represent Gentile Bellini. The initials on the dress, *I M N V*, remain unexplained.

PISANELLO (ANTONIO)

621 Sheet of Studies with St. Peter and Two Nudes

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Pen and ink on vellum. $10\frac{3}{4}\times7\frac{1}{2}$ in. (27.3×19.1 cm.).

Coll.: Pacetti.

Lit.: C. Loeser, *Repertorium,* XXV, 348; K. Zoege von Manteuffel, *Die Gemälde und Zeichnungen des Antonio Pisano* (1909), 168; A. Venturi, *Gentile da Fabriano e il Pisanello,* 122.

Repr.: *Berlin Reproductions,* 65.

ROBERTI (ERCOLE DE')

622 The Betrayal of Christ

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (1448).

Pen and ink. $5\frac{7}{8}\times8\frac{9}{16}$ in. (15×21.7 cm.).

Repr.: *Uffizi Reproductions,* II, 3, 1; K. T. Parker, *North Italian Drawings,* 1927, pl. 25.

Study for the predella-picture of the subject from S. Giovanni in Monte, Bologna, now in the Dresden Gallery (No. 46).

LIBERALE DA VERONA

623 Studies of a Sleeping Woman and Child

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA (inv. No. 17617).

Pen and brown ink. $8\frac{1}{4}\times11$ in. (21×27.1 cm.).

Coll.: Mariette, Fries.

Lit.: A. Stix, *Die Zeichnungen der Venezianischen Schule* (1926), No. 24.

Repr.: Schönbrunner-Meder, 243.

CORREGGIO (ANTONIO ALLEGRI)

624 Studies of Figures

Lent by the Modena Gallery.

Black Chalk. 11½×9½ in. (29.3×24 cm.).

Coll. : Francis Ferdinand of Austria-Este.

Repr. : Schönbrunner-Meder, 109.

Study for two figures in the lower group in the fresco of the Assumption of the Virgin in the Cathedral at Parma.

CONTI (BERNARDINO DE') (?)

625 Head of an Old Man in Profile

Lent by Henry Oppenheimer.

Black chalk. About 17× 10¾ in. (43×27.5 cm.).

Repr. : K. T. Parker, *North Italian Drawings*, 1927, pl. 68.

CORREGGIO (ANTONIO ALLEGRI)

626 Study of an Apostle

Lent by the Staatliche Graphische Sammlung Albertina, Vienna (inv. No. 2610).

Red chalk. 15¾×9¾ in. (40×24.7 cm.).

Coll. : Prince de Ligne, Crozat, Julien de Parme.

Repr. : Schönbrunner-Meder, 291 ; C. Ricci, *Correggio* (1896), 227 ; J. Meder, *Drawings by Italian Masters*, 1930, pl. 21.

Study for a figure in the frescoes of the cupola of the Cathedral at Parma.

GIANBOLOGNA

627 Design for a Fountain with Samson Slaying a Philistine

Lent by the R. Galleria degli Uffizi, Florence (1411).

Pen and brown ink and brown wash. 10⅞×8 in. (30.2×20.2 cm.).

Repr. : Abel Desjardins, *Jean de Bologne* (1883), 150 ; *Uffizi Reproductions*, v, 4, 22.

Another drawing, also in the Uffizi, represents the same fountain, which was originally set up in the garden *de' Semplici* at Florence, but was subsequently, at the order of the Grand Duke Ferdinand I, sent to Spain. It is now at Hovingdon, Yorks. (see *Burlington Magazine*, Jan.–May, 1929).

CORREGGIO (ANTONIO ALLEGRI)

628 Study of a Nude Woman

Lent by H.M. The King.
Red chalk. $6\frac{3}{4} \times 4\frac{3}{8}$ in. (17×11 cm.).
Repr. : C. Ricci, *Correggio* (1896), 302.
Probably a study for the figure of Antiope in the picture of the subject in the Louvre (No. 1118).

CORREGGIO (ANTONIO ALLEGRI)

629 Four Saints

Lent by the R. Galleria degli Uffizi, Florence (678).
Pen and ink over red chalk. $7\frac{3}{8} \times 8\frac{9}{16}$ in. (18.7×21.7 cm.).
Repr. : *Uffizi Reproductions*, II, 3, 12 ; C. Ricci, *Correggio* (1896), 299.
There is no record of Correggio having executed a picture corresponding to this drawing. The Saints represented are St. John the Baptist, St. Roch, St. Agatha and St. Anthony.

LEONARDO DA VINCI

630 Cartoon for the Virgin and Child with St. Anne and the Infant S. John the Baptist

Lent by the President and Members of the Royal Academy.

Black chalk on brown paper heightened with white. 4 ft. $6\frac{3}{4}$ in. $\times$ 3 ft. $3\frac{3}{4}$ in. (1.39×1.01 m.).
Coll. : Aurelio Luini (?) ; Pompeo Leoni (?) ; Arconati, 1610 ; Marchese Casnedi, by 1721 ; Sagrado, 1749 ; Udney, before 1763 ; Royal Academy, some time before 1791.
Exh. : British Institution, 1855, No. 140 ; Royal Academy Winter, 1870, No. 230 ; National Gallery, London, Centenary, 1924.
Lit. : G. P. Lomazzo, *Trattato dell'Arte della Pittura* (1584), 171 ; *Waagen*, I, 391 ; Alfred Marks, *The Leonardo Cartoon in the Royal Academy*, 1882 ; H. F. Cook, *Gazette des Beaux-Arts*, xviii (1897), 371 (reprinted and translated, *Reviews and Appreciations*, 1912, 1 *sqq.* Repr. with bibliography) ; Ber. 1039 ; Hildebrandt, *Leonardo da Vinci*, 1927, 130 (repr.).
Repr. : Ber., pl. cix ; *Vasari*, vi, 1–5 ; Poggi, ci–civ ; Burlington Fine Arts Club, *Florentine Painting before* 1500, 1920 (Front.).
Earlier than the composition of the same subject in the Louvre, the cartoon for which was exhibited in the convent of Sta. Annunziata at Florence in 1501. The present may be the cartoon

mentioned by Lomazzo as having been in France and afterwards in the possession of Aurelio Luini. Padre Resta, writing not later than 1696 (see Bottari, *Raccolta di Lettere,* 1759, III, 326), states that the cartoon was executed for Louis XII, but never sent to him. A picture by Bernardino Luini, based on it, is in the Ambrosiana, Milan.

FERRARI (GAUDENZIO)

631 A Kneeling Angel for an Annunciation Colorato

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.
Water-colour on brown-toned paper. 9½ × 6½ in. (24.1 × 16.5 cm.).
Coll.: Von Beckerath.
Repr.: *Berlin Reproductions,* 56.

LUINI (BERNARDINO)

632 Child Angel Looking Down

Lent by ARCHIBALD G. B. RUSSELL.
Black chalk on blue paper, heightened with white. 13¼ × 9¾ in. (33.7 × 24.7 cm.).

DONATELLO (Attributed to)

633 The Flagellation

Lent by the ROYAL GALLERY OF THE UFFIZI, FLORENCE (6347).
Brown wash on green coloured surface, heightened with white. 15⅝ × 11½ in. (39.6 × 29.1 cm.).
Repr.: *Uffizi Reproductions,* V, 4, 22; Paul Schubring, *Donatello* (Klassiker der Kunst), xxxix.
On the *verso,* studies of nude figures. The drawing is not by Donatello, but rather by a North Italian artist.

PREDIS (AMBROGIO DE)

634 Three Studies for the Profile Portrait of a Young Girl

Lent by the KUNSTHALLE, HAMBURG.
Silver point on dark-blue prepared surface heightened with white. 5⅜ × 8¼ in. (13.7 × 20.6 cm.).
Coll.: Vivant Denon, Harzen.
Lit.: W. von Seidlitz, *Vienna Jahrbuch,* XXVI (1906), 31.
Repr.: Ibidem, pl. II; *Hamburg Reproductions,* II.

BARBARI (JACOPO DE') (attributed to)

635 Nereid and Triton

Lent by the Dean and Chapter of Christ Church, Oxford.

Point of the brush and blue on bluish-grey surface. $4\frac{5}{8} \times 6\frac{11}{16}$ in. (11.7×16 cm.).

Coll. : Guise.

Lit. : A. de Hévesy, *Jacopo de Barbari* (1925), 42 ; Morelli, *Die Gallerien zu München und Dresden*, 259, 263.

Repr. : C. F. Bell, *Christ Church Drawings*, pl. iv.

Exhibited Grosvenor Gallery, 1878–9.

PARMIGIANINO (FRANCESCO MAZZUOLA)

636 The Bath of Cupid and Nymphs

Lent by the R. Galleria degli Uffizi, Florence (751).

Pen and ink and wash on light brown paper, heightened with white. $11\frac{1}{2} \times 8\frac{1}{4}$ in. (29.3×21 cm.).

Lit. : M. Pittaluga, *Dedalo*, vi (1928), 36.

Repr. : *Uffizi Reproductions*, ii, 3, 20.

A chiaroscuro woodcut from this drawing by Andrea Andreani exists (Bartsch xii, 122, 22).

SODOMA (GIOVANNI ANTONIO BAZZI)

637 Portrait supposed to be that of Raphael

Lent by the Dean and Chapter of Christ Church, Oxford.

Black chalk, heightened with white. $15\frac{3}{4} \times 11\frac{1}{4}$ in. (40×28.5 cm.).

Coll. : Guise.

Lit. : J. C. Robinson, *A Critical Account* (1876), 319.

Repr. : Colvin, *Oxford Drawings*, i, 26 ; Bell, *Christ Church Drawings*, pl. cviii ; Robert H Hobart Cust, *Giovanni Antonio Bazzi* (1906), fig. 25.

The resemblance between this head and Raphael's portrait by himself, in the School of Athens, is not sufficiently close to make the identification convincing.

LOTTO (LORENZO) (?)

638 Portrait of a Young Woman

Lent by HENRY OPPENHEIMER.

Black chalk. 13¾×10⅛ in. (35×25.7 cm.).

Coll.: Duke of Argyle, Richardson, Palmerston, H. Robinson, Heseltine.

Lit.: A. Venturi, *L'Arte*, XXXIX (1926), 12–13.

Repr.: J. P. Heseltine, *North Italian Drawings* (1906), No. 15; Hadeln, *Quattrocento*, 85 (as Andrea Previtali).

LUINI (BERNARDINO)

639 Head of a Child and Other Studies

Lent by HENRY OPPENHEIMER.

Red chalk. 7×5 in. (17.8×12.8 cm.).

Coll.: Nieuwenhuys, Heseltine.

Repr.: J. P. Heseltine, *Italian Drawings* (1913), No. 23.

LUINI (BERNARDINO)

640 Portrait of a Lady, probably Ippolita Sforza

Lent by HENRY OPPENHEIMER.

Black chalk, heightened with white. 14⅝×10⅜ in. (37.2×26.5 cm.).

Coll.: Lord de l'Isle, J. P. Heseltine.

Repr.: J. P. Heseltine, *Italian Drawings* (1913), No. 24.

Should be compared with the portrait of Ippolita Sforza, wife of Alessandro Bentivoglio, in the fresco by Luini in San Maurizio in Milan, executed about 1522.

PARMIGIANINO (FRANCESCO MAZZUOLA)

641 Figure of a Woman

Lent by the DUKE OF DEVONSHIRE.

Red chalk. 6¾×3¾ in. (17.1×9.4 cm.).

Coll.: Flinck.

Repr.: *Vasari*, 2nd Ser. VI, 10.

FRANCIA (FRANCESCO RAIBOLINI)

642 Scene from Dante

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG ALBERTINA, VIENNA (inv. No. 1458).

Pen and brown ink. $10\frac{7}{16} \times 16$ in. (26.5×40.8 cm.).

Lit.: A. Venturi, *Galleria Crespi* (1900), 21.

Repr.: Schönbrunner-Meder, 699.

LIBERALE DA VERONA

643 Head of St. Sebastian

Lent by HENRY OPPENHEIMER.

Black chalk on light brown paper, heightened with white. $9\frac{1}{8} \times 6\frac{1}{4}$ in. (23.2×16 cm.).

Coll.: Lord Dalhousie.

BERNINI (GIOVANNI LORENZO)

644 Project for a Fountain with Neptune and Tritons

Lent by H.M. THE KING (Royal Library, No. 5627).

Black chalk on buff paper. $13\frac{1}{2} \times 10\frac{1}{2}$ in. (34.3×26.7 cm.).

Exhibited Burlington Fine Arts Club, 1925, No. 27.

BERNINI (GIOVANNI LORENZO)

645 Portrait of the Artist in Old Age

Lent by H.M. THE KING (Royal Library, No. 5539).

Black chalk on buff paper, heightened with white. $16\frac{3}{8} \times 10\frac{3}{4}$ in. (41.5×27.3 cm.).

Exhibited Burlington Fine Arts Club, 1925, No. 29.

BERNINI (GIOVANNI LORENZO)

646 Kneeling Angel Bending Forward

Lent by H.M. THE KING (Royal Library, No. 5560).

Brown wash over black chalk on buff paper. $5\frac{3}{4} \times 6\frac{5}{8}$ in. (14.6×16.8 cm.).

Exhibited Burlington Fine Arts Club, 1925, No. 32.

ITALIAN SCHOOL, XVIIth Cent.

647 Jael and Sisera

Lent by A. P. Oppé.

Pen and ink and wash on brown paper, heightened with white. 10×14⅞ in. (25.4×37.8 cm.).

Coll.: Grassi.

Exh.: Burlington Fine Arts Club, 1925, No. 35.

BERNINI (GIOVANNI LORENZO)

648 Album of Drawings

Lent by E. D. Brandegee.

Size of the volume, 10⅞×16½ in. (27.5×41.5 cm.).

Coll.: L. Vanvitelli, Andrea Vici, A. Busiri-Vici, G. Piancastelli.

Lit.: Richard Norton, *Bernini and other Studies*, 1914.

The drawings mounted in the present album apparently formed originally a small sketch-book, of which each page measured about 6¾ in. high by 7 in. wide. All the drawings have reference to the Colonnade round the Piazza Vaticana, St. Peter's and its dependencies. The page exhibited shows a bearded man with his head under the cupola of St. Peter's and his arms extended round or across the Colonnade, of which Bernini was the architect. The figure may symbolize S. Peter, who was crucified; and the cupola the papal tiara.

SAN GIOVANNI (GIOVANNI DA)

b. 1592 at San Giovanni, Valdarno; d. 1636 at Florence.

649 Repose in Egypt

Lent by the R. Galleria degli Uffizi, Florence (888).

Pen and ink and red chalk. $10\tfrac{7}{16}$×7½ in. (26.5×19 cm.).

Repr.: *Uffizi Reproductions*, III, 4, 2.

Study for a fresco painted about 1621 in a chapel in the garden of the Crocetta.

CARRACCI (ANNIBALE)

650 Head and Bust of a Bearded Man

Lent by H.M. The King (Royal Library, No. 2013).

Black and red chalk. 9×5¾ in. (22.9×14.6 cm.).

Exhibited Burlington Fine Arts Club, 1925, No. 8.

CARRACCI (ANNIBALE)

651 Nude Woman, Seated

Lent by A. G. B. Russell.
Black chalk on blue paper, heightened with white. $15\frac{1}{2}\times 27.3$ cm.
Coll. : J. F. Gigoux.
Study for the figure of Ariadne in the silver car in the fresco of Bacchus and Ariadne in the Farnese Palace, Rome.

GUERCINO (GIOVANNI FRANCESCO BARBIERI)

651a Profile of a Monk

Lent by John Nicholas Brown.
Pen and brown wash. 7×7 in. (17.8×17.8 cm.).
Lit. : T. Borenius, *Connoisseur*, May, 1923
Repr. : A. G. B. Russell, *Drawings by Guercino*, pl. xvii.
Exhibited Burlington Fine Arts Club, 1925 (Illustrated Catalogue, pl. lii) ; Magnasco Society, 1927, No. 6.

CAVEDONE (GIACOMO)

652 Kneeling Figure of Saint Petronius

Lent by the R. Galleria degli Uffizi, Florence (804).
Black chalk on light brown paper, heightened with white. $20\times 12\frac{3}{16}$ in. (50.9×30.9 cm.).
Repr. : *Uffizi Reproductions*, IV, 2, 17.
Study for the picture of the Virgin and Child with SS. Eligius and Petronius, dated 1614, now in the Pinacoteca at Bologna (No. 55).

CARRACCI (ANNIBALE)

653 Figure Study

Lent by the R. Galleria degli Uffizi, Florence (762).
Black chalk, heightened with white. $14\frac{3}{4}\times 9\frac{9}{16}$ in. (37.4×24.3 cm.).
Repr. : *Uffizi Reproductions*, IV, 2, 11 ; *Souvenir*.

CARRACCI (ANNIBALE)

654 Standing Figure of a Nude Woman

Lent by H.M. The King (Royal Library, No. 2076).
Red chalk. $14\frac{7}{8}\times 9$ in. (37.5×22.8 cm.).
Exhibited Burlington Fine Arts Club, 1925, No. 1.

SCHEDONE (BARTOLOMMEO)

655 Boy Standing

Lent by the Duke of Devonshire (Chatsworth, No. 367).

Black chalk on grey paper, heightened with white, squared for enlargement. 16⅞×9¼ in. (42.8×23.5 cm.).

Coll.: Flinck.

Lit.: A. Venturi, *l'Arte*, XXIX (1926), 14.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 51.

Study for the small boy standing on the right in the picture of *Christian Charity* in the Naples Museum (No. 42).

VASARI (GIORGIO)

656 Two Women Dancing

Lent by Henry Oppenheimer.

Pen and ink and water-colour. 10⅜×11 in. (26.4×28 cm.).

Inscribed in old hand: *di Giorgio d'Arezzo.*

CORTONA (PIETRO DA)

657 Nude Youth Seated

Lent by Mrs. A. C. Rayner Wood.

Black chalk. 10¼×11⅜ in. (26×28.8 cm.).

Coll.: Edward Holland.

Repr.: *Vasari*, II, 17 (as L. Carracci).

Exhibited Burlington Fine Arts Club, 1925, No. 3.

Attributed (in the note to the Vasari Reproduction) to Lodovico Carracci, though previously it had borne the convincing attribution to Pietro da Cortona.

CORTONA (PIETRO DA)

658 Woman Holding a Round Object

Lent by the Earl of Harewood.

Black and red chalk. 8⅝×11 in. (22×28 cm.).

Coll.: Udney, Banks, Poynter.

Lit.: T. Borenius, *Print Collectors' Quarterly*, IX (1922), 110.

Repr.: *Vasari*, VI, 14 (as Lodovico Carracci).

Exhibited Burlington Fine Arts Club, 1925, No. 9.

Study for the figure holding a papal tiara on the ceiling of the Palazzo Barberini, as pointed out by Mr. A. G. B. Russell. These frescoes were mainly painted by Pietro da Cortona between 1633 and 1637.

RENI (GUIDO)

659 Head of a Boy

Lent by H.M. THE KING (Royal Library, No. 3397).

Black chalk. $9\times6\frac{5}{8}$ in. (23×17.5 cm.).

Exhibited Burlington Fine Arts Club, 1925, No. 7.

VERONESE (PAOLO)

660 Studies of Armour

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Brush drawing on brown prepared surface, heightened with white. 15×10 in. (38.1×25.3 cm.).

Coll.: Sir T. Lawrence, C. S. Bale, Sir F. Seymour Haden, von Beckerath.

Repr.: *Berlin Reproductions*, 92; Hadeln, *Spätrenaissance*, 55

VERONESE (PAOLO)

661 Head of a Negro

Lent by ARCHIBALD G. B. RUSSELL.

Black chalk on brown paper. $7\frac{7}{8}\times6\frac{7}{8}$ in. (20×17.5 cm.).

Lit.: T. Borenius, *The Connoisseur*, May, 1923; G. Fiocco, *Paolo Veronese* (1928), 42.

Repr.: Hadeln, *Spätrenaissance*, 52.

TITIAN

662 Head of a Youth Stupendo!

Lent by ARCHIBALD G. B. RUSSELL.

Black chalk on brown paper with touches of red and white. $11\times8\frac{3}{4}$ in. (28×22.2 cm.).

Coll.: Esdaile.

Probably connected with the figure of St. Sebastian in the picture of *St. Mark with four Saints* in Sta. Maria della Salute, Venice, painted about 1504.

TITIAN

663 Studies of Legs

Lent by the R. Galleria degli Uffizi, Florence (12907).

Charcoal on blue paper, slightly heightened with white. $9\frac{3}{16}\times 7\frac{7}{8}$ in. (23.3×20 cm.).

Repr.: Hadeln, *Titian* (1927), pl. 34.

VERONESE (PAOLO)

664 A Gondolier

Lent by Archibald G. B. Russell.

Black and red chalk on brown paper, heightened with white. $14\frac{1}{8}\times 8\frac{3}{8}$ in. (36.8×21.2 cm.).

Coll.: John Bayley, Robert Crozier.

Lit.: G. Fiocco, *Paolo Veronese* (1928), 137–8.

Repr.: Hadeln, *Spätrenaissance*, 55; *Souvenir*.

TINTORETTO (JACOPO)

665 Nude Figure

Lent by Sir Robert Witt.

Black chalk on greyish-blue paper, heightened with white chalk. $13\times 8\frac{1}{8}$ in. (33×20.7 cm.).

Coll.: Reynolds, Fitzgerald, Morrison.

Exhibited Burlington Fine Arts Club, 1927-8.

Probably a study for a composition of the Flagellation.

BASSANO (LEANDRO)

666 Portrait of Himself

Lent by the Landesmuseum, Darmstadt.

Black chalk on brown paper, heightened with white, some red on the face and hand. $8\frac{7}{8}\times 7\frac{1}{16}$ in. (22.5×18 cm.).

Coll.: Crozat (?).

Lit.: L. Zottmann, *Zur Kunst der Bassani*.

Repr.: Hadeln, *Spätrenaissance*, 90.

BORDONE (PARIS)

667 Head of a Bearded Man Looking Up

Lent by the Staatliches Kupferstichkabinett, Berlin.

Black chalk on brown paper, heightened with white. $12\frac{1}{4} \times 9$ in. (31.2×23 cm.).

Coll.: Murray, von Beckerath.

Repr.: *Berlin Reproductions*, 86.

BASSANO (JACOPO)

668 An Amorino

Lent by the Dean and Chapter of Christ Church, Oxford.

Black and red chalk, heightened with white. $10\frac{3}{8} \times 6\frac{1}{2}$ in. (26.5×16.6 cm.).

Coll.: Guise.

Repr.: Hadeln, *Spätrenaissance*, 70.

TITIAN

669 Jupiter and Io (?)

Lent by Charles Ricketts and Charles Shannon.

Black chalk on blue paper. $8\frac{7}{8} \times 10\frac{7}{16}$ in. (22.5×26.5 cm.).

Repr.: Hadeln, *Titian* (1927), pl. 38.

TITIAN

670 Study of the Angel Gabriel for an Annunciation

Lent by the R. Galleria degli Uffizi, Florence (12903).

Black chalk on greenish-grey paper, with a few touches of white chalk. $16\frac{1}{2} \times 11$ in. (42×28 cm.).

Repr.: *Uffizi Reproductions*, I, 2, II; Hadeln, *Titian* (1927), pl. 41.

TITIAN

671 Portrait of a Woman

Lent by the R. Galleria degli Uffizi, Florence (718).

Black chalk on brown paper. $16\frac{1}{2} \times 10\frac{7}{16}$ in. (41.9×26.5 cm.).

Lit.: L. Fröhlich-Bum, *Vienna Jahrbuch*, II (1928), 195, No. 7.

Repr.: C. Ricketts, *Titian*, pl. 171; *Uffizi Reproductions*, I, 2, 2; Hadeln, *Titian* (1927), pl. 18; *Souvenir.*

This drawing is not connected with any known existing picture by Titian; it must date from early in the artist's career. The lady represented has some resemblance to the sitter in Sir Herbert Cook's picture (exhibited here, No. 385).

PORDENONE (G. A. LICINIO)

672 Head of a Woman Looking Down

Lent by the R. Accademia, Venice.

Red chalk. 11¼×9¾ in. (28.5×24.8 cm.).

Repr.: G. Fogolari, *I disegni . . dell' Accademia*, 1913, pl. 54; Hadeln, *Hochrenaissance*, 39.

PORDENONE (G. A. LICINIO)

673 Death of St. Peter Martyr

Lent by the Duke of Devonshire.

Red chalk. 9⅜×8 in. (23.9×20.2 cm.).

Lit.: C. Gamba, *Rassegna d'Arte*, IX, 38.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 24 (as Cariani); Hadeln, *Hochrenaissance*, 37.

Preliminary sketch for the chief group in a "modello" in the Uffizi (Hadeln, pl. 38). This was apparently submitted by Pordenone in competition with Palma and Titian for an altarpiece in SS. Giovanni e Paolo at Venice about 1525. Titian obtained the commission.

BANDINELLI (BACCIO)

674 Study of an Ox

Lent by the R. Galleria degli Uffizi, Florence (30051).

Red chalk. 6¾×9⅜ in. (17.2×23.7 cm.).

TITIAN

675 Study for the Portrait of Francesco Maria of Urbino

Lent by the R. Galleria degli Uffizi, Florence (20767).

Pen and ink. 9½×5⅝ in. (24×14.2 cm.).

Coll.: Morelli.

Repr.: G. Frizzoni, *Collezione di quaranta disegni....del Senatore G. Morelli* (1886), Tav. 27; *Uffizi Reproductions*, I, 2, 5; Hadeln, *Titian* (1927), pl. 11.

Study for the half-length portrait of the Duke in the Uffizi, painted 1536–1538.

TINTORETTO (JACOPO)

676 Study from Michelangelo's Statue of "Evening" seen from above

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (13048).

Black chalk on bluish paper, heightened with white. $10\frac{3}{4} \times 14\frac{5}{8}$ in. (27.3×37.1 cm.).

Repr.: Hadeln, *Tintoretto*, 6.

On the *verso* another study of the same statue.

TINTORETTO (JACOPO)

677 Study from the head of the Model by Michelangelo of Giuliano de' Medici

Lent by the DEAN AND CHAPTER OF CHRIST CHURCH, OXFORD.

Charcoal on grey paper. $14 \times 9\frac{3}{8}$ in. (35.7×23.7 cm.).

Coll.: Guise.

Repr.: S. Colvin, *Oxford Drawings*, II, 42; Bell, *Christ Church Drawings*, pl. cxii; Hadeln, *Tintoretto*, 9.

TITIAN

678 Study for a Christ on the Mount of Olives

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (12911).

Black chalk on greenish paper, heightened with white. $9\frac{3}{16} \times 7\frac{7}{8}$ in. (23.3×20 cm.).

Repr.: *Uffizi Reproductions*, I, 2, 9; Hadeln, *Titian* (1927), pl. 42.

TINTORETTO (JACOPO)

679 Recumbent Nude Figure

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE.

Black chalk on yellowish-brown paper, heightened with white. $8\frac{1}{4} \times 8\frac{7}{8}$ in. (21×22.7 cm.).

Coll.: Santarelli (7487).

Repr.: Hadeln, *Tintoretto*, 17.

TINTORETTO (JACOPO)

680 Archer

Lent by the R. Galleria degli Uffizi, Florence (13026).

Charcoal on bluish paper, heightened with white, squared for enlargement. 11⅜×8½ in. (28.8×22 cm.).

Repr.: Hadeln, *Tintoretto*, 68; *Souvenir.*

Perhaps a study for an archer in the picture of the *Battle on the Taro* at Munich.

GIORGIONE (?)

681 Study of a Nude Woman, seen from the Back

Lent by Franz Koenigs.

Black and white chalk on dark brown paper. 9¼×6⅜ in. (23.4×16.2 cm.).

Coll.: Bouverie, Wellesley, R. Johnson, Bateson.

Lit.: L. Fröhlich-Bum, *Vienna Jahrbuch*, II (1928), 196.

Repr.: *Burlington Magazine*, XXXII (1918), facing p. 60.

Exh.: Burlington Fine Arts Club, 1917–18, No. 90.

TITIAN

682 Horse and Rider

Lent by the Staatliche Graphische Sammlung, Munich.

Charcoal on greenish paper, heightened with white. 13⅝×9⅞ in. (34.6×25 cm.).

Coll.: Electoral Gallery at Mannheim.

Lit.: *Münchner Jahrbuch*, N.F. I (1924), 22; *Repertorium für Kunstwissenschaft*, XXXII, 222.

Has an old attribution to Tintoretto. Presumed to be a study for the fresco of the Battle of Cadore, painted for the Doges' Palace at Venice. The drawing does not exactly correspond with any figure in the lost fresco as preserved in the engraving by G. Fontana.

TINTORETTO (JACOPO)

683 Study from Michelangelo's Statue of Giuliano de' Medici

Lent by the Dean and Chapter of Christ Church, Oxford.

Black chalk on bluish grey paper, heightened with white. 16⅛×10 in. (41.2×25.3 cm.).

Coll.: Guise.

Repr.: Bell, *Christ Church Drawings*, pl. cxi; Hadeln, *Tintoretto*, 7.

TINTORETTO (JACOPO)

684 Kneeling Figure

Lent by the R. Galleria degli Uffizi, Florence (12945).

Black chalk on brown paper heightened with white, squared for enlargement. 13⅜×9⅞ in. (34×25 cm.).

Repr.: *Uffizi Reproductions*, 1, 2, 15; Hadeln, *Tintoretto*, 41.

VERONESE (PAOLO)

685 Studies for an Adoration of the Kings

Lent by the Teyler Museum, Haarlem.

Pen and ink on blue paper, heightened with white. 11¼×8⅛ in. (28.4×20.2 cm.).

Coll.: Christina, Queen of Sweden; Teyler.

Repr.: Hadeln, *Hochrenaissance*, 32.

Studies for the Adoration of the Magi in the National Gallery (No. 268), painted for San Silvestro, Venice, and dated 1573.

TITIAN

686 Kneeling Figure seen from the Back

Lent by the Earl of Harewood.

Black chalk. 9⅞×7⅛ in. (25×18 cm.).

Coll.: T. Banks, Sir E. J. Poynter.

Repr.: Hadeln, *Titian* (1927), pl. 37 (wrongly described as being in the collection of Herr Franz Koenigs).

SODOMA (GIOVANNI ANTONIO BAZZI)

687 St. Sebastian

Lent by the Kunsthalle, Hamburg.

Black chalk. $10\frac{7}{8} \times 4\frac{1}{2}$ in. (27.6×11.3 cm.).

Repr.: *Hamburg Reproductions*, 18.

CARPACCIO (VITTORE)

688 Head of a Woman in Profile

Lent by G. M. Gathorne Hardy.

Point of the brush on greenish-grey paper, heightened with white. $9\frac{7}{16} \times 7\frac{5}{16}$ in. (23.9×18.6 cm.).

Coll.: Richardson, Westcombe, Malcolm.

Repr.: S. Colvin, *Berlin Jahrbuch*, xviii (1897), facing p. 200; Ludwig and Molmenti, *Carpaccio*, 152; Hadeln, *Quattrocento*, 34.

Study for the Presentation in the Temple in the Venice Academy (No. 44). Another head on the *verso* is a study for the head of the Saint in the Glorification of St. Ursula in the same Gallery (No. 576).

CARPACCIO (VITTORE)

689 St. George subduing the Dragon

Lent by the R. Galleria degli Uffizi, Florence (1287).

Pen and ink over red chalk. $6\frac{1}{2} \times 16\frac{3}{8}$ in. (16.5×41.4 cm.) (*size of the drawing only*).

Repr.: G. Ludwig and P. Molmenti, *Carpaccio* (1906), facing p. 184; *Uffizi Reproductions*, iii, 1, 13; Hadeln, *Quattrocento*, 21.

Study for the picture in San Giorgio degli Schiavoni at Venice.

CARPACCIO (VITTORE)

690 Head of a Man

Lent by the Dean and Chapter of Christ Church, Oxford.

Point of the brush on blue paper, heightened with white. $10\frac{1}{2} \times 7\frac{3}{8}$ in. (26.6×18.7 cm.).

Coll.: Guise.

Repr.: S. Colvin, *Oxford Drawings*, ii, 33; C. F. Bell, *Christ Church Drawings*, pl. xi; Hadeln, *Quattrocento*, 15.

Exhibited Grosvenor Galleries, 1878–9.

BELLINI (GIOVANNI)

691 Head of St. Anthony Abbot

Lent by H.M. THE KING.

Brush drawing on blue-grey paper, heightened with white. 10¼×7½ in. (26×19 cm.).

Lit.: K. T. Parker, *Old Master Drawings*, II, 19.

The attribution of this drawing to Giovanni Bellini is confirmed by the resemblance which it bears to the St. Anthony Abbot, one of twelve panels painted about 1471 for the Chiesa della Carità, Venice, and now in the Venice Academy (No. 621 A).

CARPACCIO (VITTORE)

692 Scene from the Life of San Lorenzo Giustiniani

Lent by the DUKE OF DEVONSHIRE.

Pen and ink over red chalk. 6½×7¾ in. (16.6×19.7 cm.).

Lit.: Ludwig and Molmenti, *Carpaccio* (1906), 267 ff.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 5; Hadeln, *Quattrocento*, 16.

Represents the meeting of the Saint with Gian Galeazzo Sforza; no picture of the subject is known to have been painted by Carpaccio.

CARPACCIO (VITTORE)

693 Sacra Conversazione

Lent by G. M. GATHORNE HARDY.

Pen and ink. $5\frac{7}{16}$×9¼ in. (13.8×23.5 cm.).

Coll.: Richardson, Westcombe, Malcolm.

Repr.: S. Colvin, *Berlin Jahrbuch*, XVIII (1897), 194; *Vasari*, IV, 7; Hadeln, *Quattrocento*, 31.

BELLINI (GENTILE)

694 Procession

Lent by the DUKE OF DEVONSHIRE.

Coll.: Resta, Somers.

Pen and ink over sketch in red chalk. 5¾×8¼ in. (14.5×20.9 cm.).

Lit.: A. Venturi, *L'Arte*, XXIX (1926), 2.

Repr.: Hadeln, *Quattrocento*, 8.

The drawing may be a first sketch for the *Procession with the relics of the Holy Cross* in the Venice Academy, though the buildings do not correspond; and the style is very close to that of Carpaccio (cf. No. 692).

BELLINI (GENTILE)

695 Portrait of the Artist

Lent by the STAATLICHES KUPFERSTICHKABINETT, BERLIN.

Black chalk on yellowish-grey paper, the outlines pricked for transfer. $9\frac{1}{16} \times 7\frac{11}{16}$ in. (22.7×19.5 cm.).

Coll.: Von Beckerath.

Repr.: *Berlin Reproductions*, 73; Hadeln, *Quattrocento*, 6; K. T. Parker, *North Italian Drawings* (1927), pl. 37.

Study for the artist's portrait in the picture of the *Procession of the Holy Cross* in the Academy at Venice, painted in 1496.

BELLINI (GENTILE)

696 Portraits of the Doge Andrea Vendramin, his Secretary and Another

Lent by FRANZ KOENIGS.

Painting on vellum. $12\frac{1}{4} \times 8\frac{5}{8}$ in. (31×22 cm.).

Coll.: Sunderland, Heseltine.

Repr.: *Original Drawings by Old Masters in the Collection of J. P. H.* (1906), No. 1.

Exh.: Burlington Fine Arts Club, 1912, No. 70 (pl. L in illustrated catalogue).

Exhibited in 1912 as a work by Giovanni, but more probably by Gentile Bellini.

MORETTO DA BRESCIA (ALESSANDRO BONVICINO)

697 Head of a Woman

Lent by the DUKE OF DEVONSHIRE.

Black chalk on greenish paper, with some white chalk. $10\frac{1}{2} \times 7\frac{1}{2}$ in. (26.5×19.1 cm.).

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 48; *Vasari*, V, 11.

Published by Strong as Venetian School; the attribution to Moretto is due to Mr. A. G. B. Russell.

COSTA (LORENZO)

698 Allegorical Figure of Fortune

Lent by the Staatliches Kupferstichkabinett, Berlin.

Brush drawing on grey prepared surface, heightened with white. $12\frac{7}{16}\times 7\frac{5}{8}$ in. (31.6×19.3 cm.).

Repr.: K. T. Parker, *North Italian Drawings* (1927), pl. 30.

On the *verso* is a study of an old man's head, perhaps for the head of God the Father in the altarpiece in S. Martino at Bologna.

GIORGIONE

699 The Adoration of the Shepherds

Lent by H.M. The King.

Brush drawing on bluish paper, heightened with white. $9\times 7\frac{11}{16}$ in. (22.8×19.5 cm.).

Lit.: L. Justi, *Giorgione* (1908), I, 132.

Repr.: L. Justi, *op. cit.*, II, Abb. 22; K. T. Parker, *North Italian Drawings* (1927), pl. 55; Hadeln, *Hochrenaissance*, 1.

Study for the picture belonging to Lord Allendale, exhibited in room VII (No. 395).

GIORGIONE

700 View of Castelfranco

Lent by Franz Koenigs.

Red chalk. $7\frac{7}{8}\times 11\frac{3}{8}$ in. (20×29 cm.).

Coll.: Resta Somers, Sir J. C. Robinson.

Repr.: F. Becker, *Fifty Drawings in Private Collections* (1922), pl. 36; Hadeln, *Hochrenaissance*, 3.

GIORGIONE

701 A Standing Figure of a Young Man

Lent by the R. Galleria degli Uffizi, Florence.

Pen and ink, gone over by a later hand in black chalk. $8\times 4\frac{5}{16}$ in. (20.2×11 cm.).

Repr.: Hadeln, *Hochrenaissance*, 2.

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

702 Head of St. Jerome

Lent by Henry Oppenheimer.

Brush drawing on blue paper, cut out. $9\frac{5}{8}\times4\frac{3}{4}$ in. (24.5×12 cm.).

Coll.: Sunderland, J. P. Heseltine.

Repr.: *Original Drawings....of N. Italy in the Coll. of J. P. Heseltine* (1906), No. 9; Hadeln, *Quattrocento*, 74.

Study for the head of the Saint in the *Madonna dell' Arancio*, painted for the church of Sta. Chiara at Murano and now in the Vienna Gallery (No. 19).

BASAITI (MARCO)

703 Study for a Dead Christ

Lent by the R. Galleria degli Uffizi, Florence (156).

Pen and ink. $4\frac{3}{16}\times9\frac{5}{8}$ in. (10.6×24.5 cm.).

Repr.: *Uffizi Reproductions*, III, I, ii; Hadeln, *Quattrocento*, 81.

Study for the picture in the Venice Academy (No. 108), *Dead Christ between two angels.*

MONTAGNA (BARTOLOMMEO)

704 Standing Figure of a Woman

Lent by the Earl of Harewood.

Brush drawing on blue paper, heightened with white. $13\frac{5}{8}\times9\frac{1}{4}$ in. (34.6×23.5 cm.).

Coll.: W. Mayor, Sir E. J. Poynter.

Lit.: T. Borenius, *Burlington Mag.*, XXIX (1916), 271.

Repr.: *Vasari*, 2nd Ser. VII, 5.

BRAMANTE (DONATO)

705 St. Christopher

Lent by the Royal Museum, Copenhagen.

Silver point on bluish prepared surface, squared for enlargement. $12\frac{1}{4}\times7\frac{1}{2}$ in. (31×19 cm.).

Lit.: W. Suida, *Vienna Jahrbuch*, XXV (1905), 15.

Repr.: Schönbrunner-Meder, 926.

BELLINI (GIOVANNI)

706 Portrait of a Young Woman

Lent by the R. ACCADEMIA, VENICE.

Silver point on greenish-grey paper, heightened with white. $8\frac{1}{4}\times5\frac{3}{8}$ in. (20.8×13.8 cm.).

Lit.: C. Loeser, *Rassegna d'Arte*, III, 180.

Repr.: G. Fogolari, *I disegni....dell'Accademia*, 50; Hadeln, *Quattrocento*, 64.

BELLINI (GIOVANNI)

707 Pietà

Lent by the R. ACCADEMIA, VENICE.

Pen and ink. $5\frac{1}{16}\times3\frac{7}{8}$ in. (12.9×9.8 cm.).

Lit.: C. Loeser, *Rassegna d'Arte*, III, 180.

Repr.: G. Fogolari, *I disegni....dell'Accademia*, 49; Hadeln, *Quattrocento*, 62; *Souvenir*.

BELLINI (GIOVANNI)

708 Two Studies of a Christ at the Column

Lent by MRS. A. C. RAYNER WOOD.

Pen and brown ink. $9\frac{1}{4}\times5\frac{3}{4}$ (23.6×14.5 cm.).

Coll.: John Skipp.

The attribution to Bellini is due to Mr. A. G. B. Russell. As pointed out by Mr. K. T. Parker, this drawing has an undoubted connection with the engraving of the Flagellation by an artist of the school of Mantegna (B. XIII, 227, 1), a fact which may prove to be of importance in the question of the attribution of this and other drawings of the same group.

BELLINI (GIOVANNI)

709 The Entombment

Lent by the PINACOTECA CIVICA, BRESCIA.

Pen and ink. $5\frac{1}{8}\times3\frac{3}{4}$ in. (13×9.6 cm.).

Repr.: *L'Arte*, XXIV (1921), 7; G. Nicodemi, *I disegni....in Brescia* (1921), No. 147; Hadeln, *Quattrocento*, 59.

MANTEGNA (ANDREA)

710 Hercules and Antaeus

Lent by H.M. THE KING (Royal Library, No. 12882).

Pen and ink, pricked for transfer. 13⅝×9⅛ in. (34.5×23.5 cm.).

A quite different composition from that of the engravings of the school of Mantegna and by Giovanni Antonio da Brescia.

MANTEGNA (ANDREA)

711 Judith with the Head of Holofernes

Lent by FRANZ KOENIGS.

Brown wash, the outlines strengthened with pen and ink. 13⅜×9⅛ in. (34×23.2 cm.).
Coll.: J. Boehler.
Repr.: F. Becker, *Fifty Drawings . . . in private Collections* (1922), pl. 29.
Engraved in reverse by Girolamo Mocetto (Bartsch, XIII, 216, i). A replica of the present drawing is at Chatsworth. The figures are the same as in the painting on exhibition (No. 186).

MANTEGNA (ANDREA) (School of)

712 Dancing Maiden

Lent by the STAATLICHE GRAPHISCHE SAMMLUNG, MUNICH.

Brown wash, heightened with white. 20¾×10¼ in. (52.9×26.2 cm.).
Lit.: Morelli, *Die Werke italien. Meister* (1880), 103; B. Berenson, *Helbigs Monatsberichte*, 1901, 253; P. Kristeller, *Mantegna* (1901), 443.
Repr.: *Munich Reproductions*, I, 13.

Copy from the figure of one of the dancing hours in the picture of the *Parnassus* in the Louvre (No. 1375), painted in 1497.

MANTEGNA (ANDREA)

713 Judith with the Head of Holofernes

Lent by the R. GALLERIA DEGLI UFFIZI, FLORENCE (404).

Pen and ink and wash. 15⅜×10¼ in. (39×26 cm.).

Lit.: *Vasari* (ed. Milanesi, 1878), III, 402; P. Kristeller, *Mantegna* (1901), 375.

Repr.: *Uffizi Reproductions*, III, 1, 3.

Signed and dated *ANDREAS MANTINIA MCCCCLXXXXI.*

Perhaps the drawing referred to by Vasari as being in his collection. There are copies of this drawing in the Louvre (photo. Braun, 410), at Munich, and in the British Museum (Malcolm Coll.).

MANTEGNA (ANDREA)

714 Virgin and Child

Lent by the Kunsthalle, Hamburg.

Silver point on greenish prepared surface, heightened with white. (Cut out.) $11\frac{1}{16}\times 3\frac{15}{16}$ in. (28.1×9.9 cm.).

Coll.: E. Harzen.

Lit.: W. Koopmann, *Prussian Jahrbuch*, XII (1891), 41.

Repr.: *Hamburg Reproductions*, I.

Study for the figure of the Virgin and Child in the picture of the Circumcision, the right wing of the triptych in the Uffizi (No. 1111), painted in 1459.

BELLINI (GIOVANNI)

715 Two Studies for a St. John the Baptist and Studies of SS. Peter, Paul, Andrew and (?) an Evangelist

Lent by Franz Koenigs.

Pen and ink on two pieces of paper measuring in all $5\frac{3}{4}\times 14\frac{9}{16}$ in. (14.7×37 cm.).

Coll.: L. Böhler.

Repr.: Hadeln, *Quattrocento*, 58, 59; K. T. Parker, *North Italian Drawings*, 1927, pl. 40 (studies of the Baptist only).

CIMA DA CONEGLIANO (GIOVANNI BATTISTA)

716 Orpheus

Lent by the R. Galleria degli Uffizi, Florence (1680).

Pen and ink and wash, the outlines pricked for transfer. $9\frac{7}{8}\times 7\frac{7}{8}$ in. (25×20 cm.).

Repr.: *Uffizi Reproductions*, III, I, 10; Hadeln, *Quattrocento*, 75.

MANTEGNA (ANDREA)

717 Saint James led to Execution

Lent by G. M. Gathorne-Hardy.

Pen and brown ink. $6\frac{1}{2}\times 10$ in. (16.5×25.5 cm.).

Repr.: P. Kristeller, *Mantegna*, London, 1901, fig. 33.

Study for the fresco of the subject in the Church of the Eremitani, Padua, painted 1448–55.

CASE 718

IVORIES

718a Ivory Diptych: Adam in Paradise, and Scenes from the Life of St. Paul (Late Vth Century)

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE (Carrand Coll.).

In the left half: Adam, naked, is seated in the top right-hand corner, one hand resting on a tree. Beside him is an eagle; below him fourteen animals, including a lion, elephant, boar, horse, goat, snake, etc. In the other half: St. Paul at Malta. Above is (?) S. Paul enthroned, supported by two men carrying books and rolls. Below, an unidentified subject.

Ivory, each leaf. 11½×4¾ in. (29·5×12 cm.).

Lit.: Venturi, *Storia* I, 504; Dalton, *Byzantine Art & Archeology,* 1911, 195 (repr., with bibliography).

It is uncertain whether this ivory was executed in Italy or in the Christian East.

718b Ivory Diptych of the Lovers (Roman (?) Vth Century)

Lent by the CIVIC CHRISTIAN MUSEUM, BRESCIA.

In each half, under an arch supported by twisted and decorated columns, are a pair of figures. On the left is Diana caressing Endymion, a cupid holding wreaths above their heads. On the right Hypolitus reading love poems to Phaedra, while Cupid points his torch at her.

Ivory, each half. 10×5⅝ in. (25×14 cm.).

Lit.: Venturi, *Storia,* I, 500 (repr.).

718c Ivory Diptych: Aesculapius and Hygieia (circa 400 A.D.)

Lent by the FREE PUBLIC MUSEUM, LIVERPOOL.

On the left half is Aesculapius, a bearded man holding a roll in his left hand and leaning on his serpent-encircled club. Above his head are looped-up garlands. In the bottom left-hand corner is the small figure of Telesphoros wearing a Phrygian cap. On the right half is Hygieia, holding up an egg (?) in her right hand and offering it to the serpent which coils itself round the tripod on which she leans. To the left, at her feet, is Cupid, holding his bow and looking up at her. Above, on the capital of a pillar to the left, is a snake being released from a basket by a cupid.

Ivory, each leaf. 12¼×5½ in. (31.5×14 cm.).

CASE 718 (*continued*)

Gaddi Coll., Florence, Wiczay, Féjerváry and Mayer Colls.

Exh. : Manchester, 1857 ; Burlington Fine Arts Club, London, 1923 ; Victoria & Albert Museum, London, 1928.

Lit. : *Catalogue of Exhibition of Carvings in Ivory, Burlington Fine Arts Club,* 1923, 32 (repr.), with full bibliography.

Probably the votive offering made to a temple at which the giver had received an extraordinary cure. The roll held out by Telesphoros may symbolise that the advice which cured the patient was conveyed in a dream. (*Cf.* Walter Pater, *Marius the Epicurean,* chap. III.)

LATE ROMAN

718d Leaf of an Ivory Diptych (Early Vth Century)

Lent by the FREE PUBLIC MUSEUM, LIVERPOOL.

Above are three personages in a tribune. Below, in the arena, a fight between men and elks is taking place. Five elks are represented, charging, being speared, dying and dead ; and four men letting out the elks, dodging and spearing them. Foliated border.

Ivory. $11\frac{1}{2} \times 4\frac{3}{4}$ in. (29.5×12 cm.).

Coll. : Roujoux, Brunet Denon, Féjerváry and Mayer.

Exh. : Manchester, 1857 ; Burlington Fine Arts Club, London, 1923 ; Victoria & Albert Museum, London, 1928.

Lit. : *Catalogue of an Exhibition of Carvings in Ivory, Burlington Fine Arts Club,* 1923, 31 (repr.), with full bibliography.

718e Ivory Diptych : The Poet and the Muse (Vth Century)

Lent by the CATHEDRAL OF MONZA.

In the right half the poet is seated with a roll in his hand and a writing-tablet at his feet. In the left, the Muse standing, playing on the lyre with a plectrum. Each has an architectural background, with twisted columns and niches with shells above.

Ivory, each half. $13 \times 5\frac{1}{8}$ in. ($33\frac{1}{2} \times 13$ cm.).

Lit. : Venturi, *Storia,* I, 500.

CASE 719.

MANUSCRIPTS AND BINDINGS

Attributed to CANEVARI (DEMETRIO)

719a Binding of a copy of Boccaccio's "De Claris Mulieribus," Berne, 1539.

Lent by the CASANATENSE LIBRARY, ROME.

11⅞×8 in. (30.3×20.4 cm.).

Lit.: Hobson, *Maioli, Canevari and Others*, 1926, 142, No. XIII.

Repr.: *Dedalo*, III, 389.

Hobson (*loc. cit.*) proves that this and other bindings of the same group were executed at Rome, c. 1540–5, for Pier Luigi Farnese, son of Pope Paul III, and cannot be by Demetrio Canevari, who died in 1625.

719b Binding of XVIth Century Portolan

Lent by H.M. THE KING OF ITALY, ROYAL PALACE LIBRARY, TURIN.

Green morocco inlaid with red and yellow. Decorated in an architectural style. Below, the motto: *Mort ou merci.*

Executed by the Duke of Savoy.

11⅜×7¾ in. (28.8×19.7 cm.).

Hobson (*Maioli, Canevari and Others*, 1926, 25–7) holds this to be Parisian work of c. 1565.

ITALIAN

15th Century.

719c Hyginus, De Sideribus

Lent by ALFRED CHESTER BEATTY.

Manuscript. Contains coloured drawings of the various constellations, etc., of great delicacy, on blue backgrounds.

Vellum. 9¼×6 in. Vignetted. Bound in vellum.

Coll.: Sir T. Phillipps (Phillipps MS. 6972). Purchased by the present owner in 1921.

Lit.: Will be published in Vol. III of the Chester Beatty Catalogue of Western MSS.

CASE 719 (*continued*)

FLORENTINE SCHOOL

15th Century.

719d The Triumphs of Petrarch

Lent by the Royal Riccardian Library, Florence.

Manuscript. The first 46 ff. illuminated with borders, initials and miniatures showing the various Triumphs of Petrarch. On the exhibited page, the Triumph of Time.

49 ff. Vellum. 10×6 in. (25×15 cm.). Bound in vellum.

Lit.: P. d'Ancona, *La Miniatura Fiorentina*, 1914, 525.

Has been attributed, without foundation, to Benozzo Gozzoli and Matteo dei Pasti.

FRANCESCO D'ANTONIO DEL CHERICO

Active Florence 16th Century.

719e Aristotle's Logic

Lent by the Laurentian Library, Florence.

Manuscript containing numerous initials and borders. The border of the exhibited page to the right encloses medallion portraits, some in the form of medals and cameos; among them portraits of Piero and Cosimo dei Medici.

157 ff. Vellum. 11¾×8 in. (31.5×20.5 cm.).

Lit.: P. d'Ancona, *La Miniatura Fiorentina*, 1914, 394.

SCHOOL OF FERRARA

Late 15th Century.

719f Book of Hours

Lent by C. W. Dyson Perrins.

Manuscript. Contains: Franciscan Kalendar; Hours of the Virgin of the use of Rome; Penitential Psalms and Litany; Hours of the Cross; Office of the Dead. Decorated with four large miniatures, seven small miniatures, six historiated initials, and marginal subjects. On the exhibited page, David seated on a rock playing the viol.

114 ff. Vellum. 6½×4½ in. (16.5×11.5 cm.). Bound in modern red pigskin.

Coll.: John Ruskin; Michael Tomkinson.

Exh.: Burlington Fine Arts Club, 1908, No. 262.

Lit.: Cockerell, *Illustrated Catalogue of Illuminated Manuscripts*, Burlington Fine Arts Club, 1908 (repr.); G. F. Warner, *Catalogue of Dyson Perrins Coll.*, 1920, No. (repr.).

On a page on which the Annunciation is represented are the arms of Giovanni Pico della Mirandola, the great humanist for whom the book was written, and of his wife Bianca d'Este.

CASE 719 (*continued*)

ITALIAN

15th Century.

719g Dictys Cretensis. De bello Trojano

Lent by ALFRED CHESTER BEATTY.

Manuscript, containing six large and forty-nine smaller miniatures, showing the influence of Mantegna; the first in brilliant colours, the remainder in a gold camaieu on blue or mauve grounds, with some partial additional colour. On the exhibited pages, to the left, archers outside a city shooting at a mark.

Vellum. 9×6 in. (23×15 cm.). Late morocco binding.

Coll.: Count MacCarthy; Sir T. Phillipps (Phillipps MS. 3502). Purchased by the present owner in 1921.

Lit.: Comte Paul Durrieu, *Les Manuscrits à Peintures de la Bibliothèque de Sir Thomas Phillipps à Cheltenham*, in *Bibl. de l'École des Chartes*, 1889, 420, No. cxvi.

MILANESE

1506–8.

719h Binding of a Commentary of Ulpian

Lent by the BRERA LIBRARY, MILAN.

Venetian binding in brown morocco, decorated with cameos representing on the front Orpheus, on the back horsemen. Contains Ulpian "Commentarioli," Aldus, Oct. 1503.

$11\frac{3}{8}\times7\frac{3}{16}$ in. (28.9×18.3 cm.).

Lit.: Hobson, *Maioli, Canevari and Others*, 1926 (discussing related examples).

VENETIAN (?)

c. 1500.

719i Binding of a MS. Rules of St. Augustine

Lent by the CIVIC MUSEUM OF CORRER, VENICE.

Red morocco, decorated with tooling, and five cameos on back and front, arranged one at each corner and one in centre.

$9\frac{5}{8}\times7$ in. (24.6×17.5 cm.).

From the same workshop came an example in the Holford Collection.

CASE 720

Lipsanoteca (IVth Century)

Lent by the Civic Christian Museum, Brescia.

Small ivory chest, decorated with scenes from the miracles of Christ and of St. Peter, and with representations of parables. In the borders are scenes from the Old Testament ; and on the edges of the lid, medallion portraits.

Ivory. Height : 6 in. (15 cm.) ; length : 12¼ in. (31.8 cm.) ; breadth : 9 in. (22.3 cm.).

Lit. : Venturi, *Storia*, I, 456 ; E. Modigliani, *Bollettino d'arte*, Sept. 1928.
Repr. : *Souvenir.*
The casket was broken up at an early date and the parts rearranged in the shape of a cross. It was restored to its original form in 1928.

CASE 721.

721a Thirty-two Tarocchi Cards of the XVth Century

Lent by the Heirs of Duke Visconti di Modrone, Milan.

Part of a set of sixty-seven Tarocchi which were illuminated between 1428 and 1447 for Filippo Maria Visconti, who is seen on one of them holding the hand of his Duchess, Maria of Savoy, with their arms on a pavilion in the background. The backgrounds of the cards carrying figures are diapered gold ; the rest have silver backgrounds.

Each card. 7½×3¾ in. (19×9 cm.).

Have been in the Visconti family since executed.

Lit. : E. Pallavicino, *Burlington Magazine*, 1903 (repr.) ; Toesca, *La pittura e miniatura in Lombardia*, 1912, 524.

721b Sixteen Tarocchi Cards of the XVth Century

Lent by Signora Frieda Brambilla and Daughters and by Signora Julia Brambilla.

Cards illuminated with the personel of a pack of cards with gold diapered backgrounds ; others with non-figure subjects and with silver backgrounds. These, as No. 721a, were probably illuminated for Filippo Maria Visconti, as several of them bear his motto : *A bon droit.*

Each card. 6¾×2¾ in. (17×7 cm.).

Lit. : See note to No. 721a.

GALLERY X

CRESPI (DANIELE)

c. 1590 Busto Arsizio (near Milan)—Milan 1630.

722 The Holy Family

Lent by the Municipal Museum of the Sforza Castle, Milan.

The Virgin on the right, with folded hands, bends over the Child, who is lying on a sheet. St. Joseph faces her on the left and, with his hands crossed on his breast, also looks at the Child. Two putti stoop over the Child in the centre, and at the sides are two shepherds.

Oil on canvas. 30¼×55 in. (77×141 cm.).

Coll. : Noseda, till 1915.

Lit. : L. Beltrami, *Rassegna d' Arte,* xv, 1915, 256 (repr.).

PRETI (MATTIA) called IL CAVALIERE CALABRESE

1613 Cosenza—Naples—Rome—North Italy and most of
Europe—Malta 1699.

723 The Rich Man's Feast

Lent by the Royal Corsini Gallery, Rome.

At a table apparently placed in a portico sits the fat rich man, tasting a liqueur out of a little glass. He wears a large gold chain and hat. Behind him the whole wall is covered with gold plate, as is the table before him. He is attended by a bearded man ; to the right, a boy in a ruff and two negroes. On the left is a beggar with a staff approaching the table and holding out his hand for alms.

Oil on canvas. 58⅛×78⅜ in. (150×199 cm.).

Coll. : Monte di Pietà, Rome.

Lit. : Mitidieri, *l'Arte,* 1913, 444.

ROMANINO (GIROLAMO)

c. 1485 Brescia—Padua—Cremona—Trent—Brescia 1566.

724 Virgin and Child

Lent by the Congrega Apostolica, Brescia.

The massive Virgin is seated in a niche facing the spectator, and holds the Child, who is standing nude on her lap. Two putti on the cornice of the niche hold a crown over her head.

Oil on canvas. 60×42 in. (132×106 cm.).

Lit.: *Venturi*, IX, iii, 843 (repr.); E. Modigliani, *Bolletino d'Arte*, 1920, 152; G. Nicodemi, *Romanino*, Brescia, 1925, 164, 166 (repr.).

RENI (GUIDO)

1575 Calvenzano—Bologna—Rome—Bologna 1642.

725 Portrait of His Mother

Lent by the Royal Gallery, Bologna.

Head and shoulders of an elderly lady seen almost full face, wearing a large white linen cap and collar.

Oil on wood. 24¾×24¾ in. (63×63 cm.).

Exh.: Pitti Palace, Florence, 1922, No. 809.

Lit.: P. Patrizi, *Emporium*, Bergamo, 1904, 323.

Repr.: Ojetti, Dami, Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 242.

RENI (GUIDO)

1575 Calvenzano—Bologna—Rome—Bologna 1642.

726 Atalanta and Hippomenes

Lent by the Royal Gallery, Naples.

Suitors for the hand of Atalanta had to run against her in a foot race, the penalty for failure being death. To the left, Atalanta bends to pick up the golden apples given to Hippomenes by Aphrodite, and thrown down by him to distract the attention of Atalanta, so enabling him to win the race. To the right, Hippomenes is gaining ground. Both figures are naked, save for some flying draperies, and stand out against the dark background, filling the whole canvas.

Oil on canvas. 76⅜×105½ in. (194×263 cm.).

Coll. : Pertusati, Milan ; Capparoni, Rome. Bought for Naples Gallery, 1802.

Exh. : Pitti Palace, Florence, 1922, No. 811.

Lit. : Malvasia, *Felsina Pittrice,* 1678, I, 116 ; Boehn, *Guido Reni,* 1912, 108 (repr.).

Repr. : Ojetti, Dami, Tarchiani, *La Pittura Italiana del Seicento e del Settecento,* 1924, 245 ; *Souvenir.* Malvasia (*op. cit.*) mentions a large engraving of the picture, but does not give the engraver.

CARRACCI (ANNIBALE)

1560 ? Bologna—Parma—Rome 1609.

727 The Flight into Egypt

Lent by Prince Doria-Pamphili-Landi, Rome.

In the foreground of an extensive landscape are the small figures of Joseph with the ass and Mary with the Child in her arms. They have just landed from the ferry boat to the right, which a man is now punting back to the opposite shore. Behind him is a shepherd with flocks. In the centre background is a large building, perhaps a free representation of the Farnese Castle at Grottaferrata.

Oil on canvas, arched top. 47⅝ × 88⅝ in. (121 × 225 cm.).

From the Chapel of the Palazzo Aldobrandini al Corso.

Lit. : Bellori, *Le Vite dei Pittori,* Rome, 1728, 47 ; R. Fry, Ed. *Reynolds's Discourses,* 1905, 228 (repr.) ; H. Tietze, *Vienna Jahrbuch,* 1906–7, XXVI, 155 (repr.).

One of a series of six lunettes representing the life of Christ, by Carracci and his school.

DOLCI (CARLO)

1616—Florence—1686.

728 Sir Thomas Baines

Lent by W. H. M. Finch.

Seated, turned quarter left, looking towards the spectator, turning the pages of a book on a table before him. Long hair falling on his shoulders. Wears a black gown with white collar and ruffles. Dark background.

Oil on canvas. 32 × 26 in. (81 × 66 cm.).

Painted when the sitter was travelling in Italy with Sir John Finch, of whom a companion portrait is in the same collection. Has been continuously in possession of the Finch family.

Exh.: Magnasco Society, 1924, No. 26.

Lit.: Baldinucci, *Notizie de Professori del Disegno*, 1717, VI, 503. Cust and Malloch, *Burlington Magazine*, October 1916, 292 (repr.).

Repr.: Düssler, *Art in America*, XIII, 196; *Souvenir*.

Sir Thomas Baines, 1622–1681, physician. Lifelong friend of Sir John Finch, whom he accompanied on embassies to Florence, Tuscany, and Constantinople.

GUERCINO (GIOVANNI FRANCESCO BARBIERI)

1591 Cento—Bologna—Venice—Rome—Cento—Bologna 1666.

729 The Virgin and the Swallow

Lent by the Royal Pitti Gallery, Florence.

The Virgin, seated in the clouds with the Child on her knee, turns to look at an angel on the right. The Child looks at a swallow which is perched on his right hand.

Oil on canvas. 46½×35 in. (119×88 cm.).

Lit.: M. Marangoni, *Dedalo*, Anno I, 1920, 28 (repr.).

Repr.: M. Marangoni, *Il Guercino*, Florence, 1920, fig. 15.

The Virgin and Child are almost identical with those in the upper part of Guercino's famous picture of St. William of Aquitaine before the Pope, in the Gallery of Bologna (12), painted 1620; but in that picture the Child holds a rod instead of the swallow. This picture is probably a replica, not a study.

MORETTO (ALESSANDRO BONVICINO)

c. 1498—Brescia—1554.

730 The Visitation

Lent by Captain E. G. Spencer-Churchill.

Inside a room, the Virgin and S. Elizabeth embracing. S. Joseph stands on the right. Three-quarter-length figures. Through a window, left, a plain bordered by mountains.

Oil on wood. 26×35½ in. (66×90 cm.).

Brought to England by Grignion; Willett Coll.

Exh.: British Institution, 1831, No. 146.

Lit. : *Catalogue of Pictures at Northwick Park,* 1921, No. 52 ; *The Art Magazine,* Oct. 1846, 272.

Repr. : Arundel Club Portfolio, 1917.

Replica, with variations, of a picture formerly in the Crespi Collection, Milan.

SEBASTIANO DEL PIOMBO

1485 ? Venice—Rome 1547.

731 Portrait of a Lady (said to be Giulia Gonzaga, Countess of Fondi)

Lent by the Earl of Radnor.

Seen three-quarter length, standing, turned to the right, her face towards the spectator, her right hand resting on the back of a chair and holding a veil. Wears a gold dress with slashed sleeves, and a red-mauve mantle lined with fur. In the left background, a green curtain. Inscribed on the veil in her hand : *SVNT LAQVEI VENERIS CAVE.*

Oil on wood. 46×38 in. (117×96.5 cm.).

Coll. : R. Cosway, sold 1791, No. 33, bought by Jacob, 2nd Earl of Radnor.

Exh. : Royal Academy Winter, 1903, No. 58 (as *La Fornarina*).

Lit. : Crowe & Cavalcaselle, *North Italy,* III, 246–7 ; G. Bernardini, *Sebastiano del Piombo,* 1908, 62, 121 (repr.) ; *Catalogue of Pictures in the Collection of the Earl of Radnor,* 1909, I, 49 (repr. with bibliography).

Engraved : *Art Journal,* 1897, 141.

Giulia Gonzaga (1513–1566), daughter of Ludovico Gonzaga and Francesca Fieschi ; married (1526) Vespasiano Colonna, Duke of Traetto and Count of Fondi. The identification of the sitter with her is uncertain. The picture is one of at least four claimants to be the portrait of her by Sebastiano mentioned by Vasari (V. 578). There was a replica, with variations, in the Steinmayer Coll. at Cologne, sometimes said to represent Catherine de Medicis.

CARAVAGGIO (MICHELANGELO AMERIGHI)

1569 Caravaggio—Milan—Venice—Rome—Naples—Malta—
Porto Ercole 1609.

732 Narcissus

Lent by the Royal Corsini Gallery, Rome.

Narcissus, half seated on the edge of a pool, bends over to admire his reflection. He wears a white shirt with full sleeves, and a

brocaded corslet. The picture is divided by the edge of the pool, Narcissus filling the upper half, his reflection the lower.
Oil on canvas. 45×37 in. (114.5×94 cm.).
Given to the Gallery by Sig. B. Kwhoshinsky.
Exh.: Pitti Palace, Florence, 1922, No. 186.
Lit.: Marangoni, *Il Caravaggio*, 1922 (repr.).
Repr: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 51; *Souvenir*.
This picture was discovered and given to Caravaggio by Roberto Longhi. The attribution is not universally accepted.

GENTILESCHI (ORAZIO)

c. 1565 Pisa—Rome—Genoa—Paris—London c. 1650.

~~733~~ Head of a Girl

~~Lent by Colin Agnew~~
Her head is turned slightly to right, but she looks at the spectator. Her left shoulder is bare, on her right is a wisp of white drapery. Grey background.
Oil on wood. 16½×14½ in. (42×37 cm.).
Coll.: King Charles I; George IV, in the Pavilion, Brighton.
Lit.: *Catalogue and Description of King Charles the First's Collections*, pub. Bathoe, 1757, 126 (size given as 22×17 in.).

CARAVAGGIO (MICHELANGELO AMERIGHI DA)

1569 Caravaggio—Milan—Venice—Rome—Naples—Malta—
Porto Ercole 1609.

734 The Rest on the Flight into Egypt

Lent by Prince Doria-Pamphili-Landi, Rome.
The Holy Family is seated on a bank under some trees. To the right, the Virgin bends over the sleeping Child; to the left, Joseph is holding up a musical score, which is being played on the violin by an angel standing with his back to the spectator. Behind Joseph's head is the ass.
Oil on canvas. 52⅜×67½ in. (133×164 cm.).
Lit.: G. Mancini; W. Kallab, *Jahrbuch der K.K. Sammlungen*, Vienna, XVI (1906–7), 277 (repr.); Marangoni, *Il Caravaggio*, 1922, 20.
Repr.: L. Venturi, *Caravaggio*, Bibliotheca d' Arte Illustrata, 1921, II.
One of Caravaggio's earliest works.

FETI (DOMENICO)

1589 Rome—Mantua—Florence—Venice 1624.

735 A Girl Asleep

Lent by the Museum of Fine Arts, Budapest.

She is seated behind a parapet draped with brocaded stuff, and is leaning forward, so that her arms rest on the parapet, and her head is laid on her clasped hands. She wears a white shirt, and her hair is dressed with flowers and pearls. In her left hand is a lace-edged handkerchief.

Oil on canvas. 26½×29⅛ in. (67.5×74 cm.)

Coll.: Esterhazy.

Lit.: Oldenbourg, *Domenico Feti*, 1921, 11 (repr.); Marangoni, *Dedalo*, III, 1922-23, 702 (repr.).

Repr.: *Souvenir.*

CARAVAGGIO (MICHELANGELO AMERIGHI)

1569 Caravaggio—Milan—Venice—Rome—Naples—Malta—Porto Ercole 1609.

736 David with the Head of Goliath

Lent by the Royal Borghese Gallery, Rome (455).

He is represented as a dark-haired boy, seen half-length, holding Goliath's head with his foreshortened left arm. His tunic falls over his right side, but leaves his left side bare to the waist. His sword, held in his right hand, shines out of the dark background.

Oil on canvas. 49½×40 in. (125×101 cm.).

Painted for Cardinal Scipio Borghese, and has remained in the Borghese Gallery ever since.

Lit.: Bellori, *Le vite de' pittori*, etc., Rome, 1672, 208; Marangoni, *Il Caravaggio*, 1922, 38 (repr.).

The head of Goliath is a self-portrait.

MORAZZONE (PIER FRANCESCO MAZZUCCHELLI)

1571 Morazzone—Milan—Rome—Piacenza 1626.

737 St. Francis in Ecstasy

Lent by the Municipal Museum of the Sforza Castle, Milan.

He is three-quarter length, turned to the left, his hands clasped and his head thrown back in ecstasy.

Oil on canvas. 28¾×20⅞ in. (73×53 cm.).
Exh.: Florence, Pitti Palace, 1922, No. 700.
Lit.: G. Nicodemi, *F. P. Mazzucchelli detto il Morazzone*, 1927, 51 (repr.).
Repr.: Ojetti, Dami and Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 211.

PARMIGIANINO (FRANCESCO MAZZUOLA)

1503 Parma—Rome—Bologna—Parma—Cremona 1540.

738 Portrait of Anthea

Lent by the Royal Gallery, Naples.

She is seen three-quarter length, almost full face. With her gloved right hand she holds the end of her fur tie; her left hand is on her breast. Her dark hair is parted in the middle and its coils held in place by a jewelled band.

Oil on canvas. 55×33⅝ in. (139×88 cm.).
In the Palazzo del Giardino, Parma, inv. No. 1680; later at Capodimonte.
Lit.: *Venturi*, IX, ii, 674 (repr.); L. Fröhlich Bum, *Parmigianino*, 1921, 21 (repr.).
Repr.: *Souvenir*.

Attributed to TITIAN

1480? Pieve di Cadore—Venice—Rome—Venice 1576.

739 Supposed Portrait of Ignatius Loyola

Lent by Earl Spencer.

Half-length, turned three-quarters to the left, looking towards the spectator. A middle-aged man, of sallow complexion, with a black beard. Dark background. Inscribed in top left-hand corner: *Ignatius Loyola.*

Oil on canvas. 31×24 in. (79×61 cm.).

At Althorp before 1851 (No. 232 in the catalogue of that date).

Exh.: Grafton Galleries, 1911, No. 105.

Lit.: Dibdin, *Aedes Althorpianae*, 1822, 105; *Catalogue of Old Masters, Grafton Galleries*, 1911, 96.
Both sitter and painter are uncertain. The picture is a late and smaller version of the signed Titian portrait from the von Stumm Coll., Berlin, now in the Detroit Museum (Repr. von Hadeln, *Burlington Magazine*, XLIX, 234).

ORSI (LELIO)

1511 Novellara—Reggio—Venice—Rome—Novellara 1586.

740 St. George and the Dragon

Lent by the Royal Gallery, Naples.

St. George, on a white horse, is plunging at the dragon and transfixing it with his lance. Behind, among rocks, stands the Princess, with raised hands and an expression of horror. A lurid sunset sky.

Oil on wood. 23⅝×19⅜ in. (60×49 cm.).

Lit.: de Rinaldis, *Guida del Museo Nazionale di Napoli*, 1911, II, 267.

CARRACCI (ANNIBALE)

1560 Bologna—Parma—Rome 1609.

741 The Holy Family in the Carpenter's Shop ("Le Raboteur")

Lent by the Countess of Suffolk.

The scene is set in the courtyard of a house, the doorway to which is on the right. Before this door is seated the Virgin, needlework on her lap, a work-basket by her side. At the carpenter's bench, left and centre, S. Joseph and the Boy Christ are marking out a plank with a cord. In the background, on the parapet, a vase of lilies; and beyond, a hilly landscape.

Oil on canvas. 22½×29 in. (57×73.5 cm.).

Bought from the Orleans Collection by John, Earl of Suffolk.

Coll.: La Ravois; Orleans.

Exh.: British Institution, 1816, No. 73; 1851, No. 8; 1858, No. 42; Royal Academy Winter, 1870, No. 8; Burlington Fine Arts Club, 1925, No. 17.

Lit.: Buchanan, *Memoirs of Painting*, I, 1824, 79; Stryienki, *La Galerie du Regent*, 1913, 168.

Engraved: De Fontenai, *Galerie du Palais Royal*, 1786, I.

Repr.: Burlington Fine Arts Club, *Italian Art of the Seventeenth Century*, 1925, pl. iii; *Souvenir*.

BRONZINO (AGNOLO)

1503 Monticelli—Florence 1572.

742 Portrait of Ugolino Martelli

Lent by the Kaiser-Friedrich Museum, Berlin.

A beardless young man, dressed in black and wearing a black cap, seated beside a table, on which lies a copy of the Iliad, open at Bk ix. He marks the place in this with his right hand, and with his left supports a volume of Bembo's works on his knee. Behind is the courtyard of the Palazzo Martelli, with a statue of David. Signed below, at the table edge: *BRONZO FIORENTINO.*

Oil on wood. 40¼×33½ in. (102×85 cm.).

In the Martelli Palace, Florence. Purchased by the Museum from the Palazzo Strozzi, Florence, 1878.

Lit.: *Vasari*, VII, 595; Schulze, *Bronzino*, 1911, III; MacComb, *Bronzino*, 1928, 45 (repr.).

Repr.: *Souvenir.*

Painted circa 1535–38, since Ugolino, who was born in 1519, appears to be about sixteen years old. He became Bishop of Grandêves (S. France), and died 1592.

CARRACCI (ANNIBALE)

1560 Bologna—Parma—Rome 1609.

743 Lamentation over the Dead Christ

Lent by the Earl of Crawford and Balcarres.

Christ, seen in profile, lies on a white winding cloth. Behind him is the Virgin, her hands raised in sorrow; on the right, the Magdalen bends to kiss Christ's feet. In the right background, the hill of Calvary with the three crosses.

Oil on canvas. 9×25 in. (23×63.5 cm.).

Bought in Florence 1856.

CARRACCI (AGOSTINO)

1557 ? Bologna—Parma—Venice—Bologna—Rome—
Parma 1602.

744 The Holy Family

Lent by the Marquis of Lansdowne.

Half-length figures. On the right, the Virgin holding with her left hand the Child, who nestles against her shoulder. On the left, St. Joseph, seen in profile.

Oil on wood. 20×16 in. (51×40.5 cm.).
Exh.: British Institution, 1819, No. 151.
Lit.: *Waagen*, II, 150 (as Lodovico Carraci).

CERANO (GIOVANNI BATTISTA CRESPI)

1557 Cerano—Milan 1633.

745 The Assumption

Lent by the ROYAL BRERA GALLERY.

Above is the Virgin, seated on clouds. Below kneel St. Francis on the left and St. Augustine on the right, looking up at her in ecstasy.

Oil on copper. 10×7¾ in. (25.5×20 cm.).

DOMENICHINO (DOMENICO ZAMPIERI)

1581 Bologna—Rome—Grotta Ferrara—Bologna—Rome—Naples 1630.

746 Venus and Cupid

Lent by the ROYAL PITTI GALLERY, FLORENCE.

In the centre Venus, reclining on a stone couch, puts her arm round Cupid, who seems to have run to her for protection. At her feet a satyr stares at her, and another peers round a tree-trunk. Behind her couch are trees and a large bowl.

Oil on canvas. 8¾×9¾ in. (25×22 cm.).

PROCACCINI (GIULIO CESARE)

1560 Bologna—Milan 1626.

747 St. Mary Magdalene

Lent by the ROYAL BRERA GALLERY, MILAN.

She is seated three-quarter length, turning round to address a figure in the top left-hand corner. She leans her left arm on the back of her chair, and her right hangs down before her holding a chain. Her breast and left arm are bare.

Oil on canvas. 53½×38½ in (135×96 cm.).

Bequeathed to the Archbishop's Palace by Cardinal Monte 1650. Transferred to the Brera Gallery 1811.

Exh.: Florence; Pitti Palace, 1922, No. 800.

Lit.: Malaguzzi-Valeri, *Catalogo della R. Pinacoteca di Brera*, 1908, 230 (with bibliography).

Repr.: Nicodemi, *Pittori Lombardi*, 1922, III.

BRONZINO (ANGELO ALLORI)

1503 Monticelli—Florence 1572.

748 Adam and Eve

Lent by the Earl of Crawford and Balcarres.

Youthful figures seated on the thick trunk of a fig-tree round which is coiled the human-headed serpent, with a bunch of fig-leaves in its mouth. Eve plucks a fig from the tree. In the foreground, a bird pecking berries ; in the background, a glade of trees.

Oil on wood. 30¼×25¼ in. (77×64 cm.).

Coll. : Lord Overstone ; Lady Wantage, purchased 1864.

Exh. : Royal Academy Winter, 1902, No. 91.

Lit. : *The Wantage Collection of Pictures*, 1905, No. 31.

PARMIGIANINO (FRANCESCO MAZZUOLA)

1503 Parma—Rome—Bologna—Parma—Cremona 1540.

749 The Turkish Slave

Lent by the Royal Gallery, Parma.

Portrait of a young lady, seen half-length, turned slightly to the left. She wears a large cushion-like headdress, on which is a cameo of Pegasus, and carries a feather puff in her left hand.

Oil on wood. 26⅜×21¼ in. (67×54 cm.).

At the Uffizi, Florence, till 1927.

Lit. : Fröhlich-Bum, *Parmegianino und der Manierismus*, 1921, 38.

CARRACCI (LUDOVICO)

1555 Bologna—Venice—Florence—Parma—Rome—
Bologna 1619.

750 Virgin and Child with Saints (" La Madonna degli Scalzi ")

Lent by the Royal Gallery, Bologna.

The Madonna stands on a crescent moon, facing the spectator, holding the Child in her arms. He bends forward to St. Francis, who takes his hand. To the left, St. Jerome, with his book, looks up at the Virgin. Behind her are music-making angels.

Oil on canvas. 86⅝×57½ in. (220×146 cm.).

Exh.: Florence, Pitti Gallery, 1922, No. 227.

Lit.: Foratti, *I Carracci*, 1913, 95; Rouches, *Les Carraches*, 1913, 125; R. Fry, *Reynolds' Discourses*, note to pl. iii.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, pl. 76; *Souvenir*.

SALVATOR ROSA

1615 Naples—Rome—Florence—Rome 1673.

751 Portrait of His Wife

Lent by the Royal Corsini Gallery, Rome.

Short half-length, turned three-quarter to left; she is dressed in black with a black hood, and only her face and a chink of white chemise stand out against the dark background.

Oil on canvas. 25½×18⅞ in. (65×48 cm.).

Purchased 1914.

Exh.: Florence, Pitti Palace, 1922, No. 852.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 255.

BONITO (GIUSEPPE)

1707 Castellamare—Naples 1789.

752 Portrait of a Lady

Lent by the Royal Corsini Gallery, Rome.

Bust of a young lady seen full face. She wears a feather in her hair and a frill round her neck.

Oil on canvas. 22½×18½ in. (57×47 cm.).

Acquired in 1909.

Exh.: Pitti Palace, Florence, 1922, No. 129; Venice, Il Settecento Italiano, 1929, Sala 20, No. 16.

Lit.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 32; R. Longhi, *Vita Artistica*, 1927, N. 89, 157.

DOLCI (CARLO)

1616—Florence—1686.

753 Salome with the Head of St. John the Baptist

Lent by the Art Gallery, Glasgow.

Standing, seen three-quarter length, her head turned to the right, holding a gilt platter before her on the left, on which lies the haloed head of the saint.

Oil on canvas. 47×37½ in. (119.5×95 cm.).

Coll.: Hoare (Stourhead), sold June 2, 1883, No. 65. Purchased through Sir Charles Robinson, 1883.

A replica of the picture in the Dresden Gallery (No. 508). A version was in the Burton Vivian Coll., and is now in the Victoria and Albert Museum.

GALLERY XI

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Madrid 1770.

754 Portrait of the Venetian Procurator, Giovanni Querini

Lent by the Querini Stampalia Gallery, Venice.

He is full-length, dressed in a voluminous red silk gown, and round his neck the stole of office. He lays his left hand on a book placed on a table, on which there are also the *feluca* and baton which complete his official costume. Background of colonnades.

Oil on canvas. 92½×62¼ in. (235×158 cm.).

Exh.: Petit Palais, Paris, *Venise aux* XVIII^{e}–XIX^{e} *siècles*, 1919, No. 88; Pitti Palace, Florence, 1922, No. 987; Venice, *Il Settecento Italiano*, 1929, Sala 33, No. 2.

Lit.: Sack, *G. B. & G. P. Tiepolo*, 1910, 162 (repr.); Molmenti, *G. B. Tiepolo*, 1909, 74.

CARPIONI (GIULIO)

1611 Venice—Vicenza—Verona 1674.

755 Soap Bubbles

Lent by the Municipal Gallery of Vicenza.

A winged boy, who is blowing bubbles from a bowl of soap carried in his left hand, alights on a cabbage. Other cabbages, pumpkins, and apples are strewn about his feet. On a low parapet behind him are two ducks.

Oil on canvas. 50⅜×41⅜ in. (128×105 cm.).

Coll.: Vicentini del Giglio.

Exh.: Florence, Pitti Palace, 1922, No. 219.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 73; *Souvenir*.

PIAZZETTA (GIOVANNI BATTISTA)

1682 Venice—Bologna—Venice 1754.

756 Judith and Holofernes

Lent by Baron Michele Lazzaroni, Rome.

To the right, Judith, seen from behind, with her face turned to left, so that it is in " profile perdu," is drawing the sword from its scabbard. Beside her, to the left, lies the naked Holofernes, asleep with his head on his arms. Above him hangs a gold oil lamp.

Oil on canvas. 31½×37 in. (80×94 cm.).

Exh.: Florence, Pitti Palace, 1922, No. 748; Venice, *Il Settecento Italiano*, 1929, Sala, II, No. 18.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 229.

STROZZI (BERNARDO)

1581—Genoa—1644.

757 David

Lent by Stefan von Auspitz, Vienna.

David carrying the head of Goliath in his left hand by the hair, and holding the sling and his sword over his shoulder in his right, is walking to the left, looking up to the right. Two heads appear on the left below.

Canvas. 64⅝×41⅝ in. (164×106 cm.).

Coll.: Brass, Venice.

Exh.: Pitti Palace, Florence, 1922, No. 952.

Repr.: Ojetti, Dami & Tarchiani. *La Pittura Italiana del Seicento e del Settecento*, 1924, 273.

Engraved by Monaco.

Repr.: *Souvenir*.

CAVALLINO (BERNARDO)

1622—Naples—1654.

758 Tobias Taking Leave of His Father

Lent by the Royal Corsini Gallery, Rome.

The young Tobias kneels before his blind father and receives his blessing. Behind him stands the Archangel with outstretched wings; at his feet is his dog. Behind old Tobias in deep shadow are his wife and a servant.

Oil on canvas. 30×39⅜ in. (76×100 cm.).

Exh. : Florence, *Pitti Palace,* 1922, No. 252.

Lit. : D. Rinaldis, *B. Cavallino* 1921, 17 (repr.) ; Sastieri, *Dedalo* 1921, 181 (repr.).

Repr. : Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e Settecento,* 1924, 84.

GHISLANDI (VITTORE) called FRA GALGARIO

1655 Bergamo—Venice—Milan—Bergamo 1743.

759 The Boy with a Bust

Lent by SIGNORA TERESA SINISTRI GINOULHIACH, BERGAMO.

He is half-length, facing the spectator, with his left arm round a classical bust, while with his right he holds a compass.

Oil on canvas. 38×28⅜ in. (96×72 cm.).

Exh. : The Italian Portrait, Florence, 1911, Sala xx, No. 7.

Lit. : *Il Ritratto italiano dal Caravaggio al Tiepolo, Ed. Ojetti,* 1927, 152 (repr.).

BATONI (POMPEO GIROLAMO)

1708 Lucca—Rome 1787.

760 Portrait of Thomas William Coke

Lent by the EARL OF LEICESTER.

Full-length, standing in a temple through whose columns is seen a mountainous landscape. At his feet a spaniel. In the background, the recumbent figure called the Ariadne of the Vatican, said to reproduce the features of the Comtesse d'Albany, wife of the Young Pretender. Signed on the wall : *P. Batoni Pinxit Romae An.* 1774. Inscribed (at a later date) : *This portrait painted for the Countess of Albany, wife of Prince Charlie, was presented by her to Mr. T. W. Coke, afterwards Viscount Coke and Earl of Leicester ;* and at base of the column on the left : *Thomas Will. Coke.*

Oil on canvas. 96¾×67 in. (245.5×170 cm.).

Coll. : 1st and 2nd Earl of Leicester (of the 2nd creation) ; Hon. Edward Coke ; Hon. Henry Coke ; Major Reginald Coke. Bought from him by present Earl of Leicester, 1920.

Lit. : Stirling, *Coke of Norfolk,* 1908, 107–9.

Thomas William Coke (1754–1842), first Earl of Leicester, known as "Coke of Norfolk," famous for his innovations in agriculture and stock-breeding.

BRONZINO (ANGELO ALLORI)

1503 Monticelli—Florence 1572.

761 Eleonora of Toledo

Lent by Count Alessandro Contini, Rome.

She is half-length, turned very slightly to left, her right hand, which is bare, resting on her left forearm. In her gloved left hand she carries a handkerchief. She wears a rich red bodice. Red background.

Oil on canvas. $33\frac{1}{2} \times 25\frac{1}{2}$ in. (85×66 cm.).

At least six rather similar portraits of Eleonora by Bronzino and his school exist. The finest are this and a head and shoulders in the Kaiser-Friedrich Museum (338 b), which is almost identical, save that the left hand is raised to fit it into the smaller panel.

BASCHENIS (EVARISTO)

1617—Bergamo—1677.

P × **762 Musical Instruments**

Lent by the Royal Brera Gallery, Milan.

On a table are grouped a violin, a lute, a trumpet, a fife, boxes, books, sheets of music, and fruit. On the right a dark cloth embroidered in gold with a gold fringe. Signed in the background centre: *EVARISTUS BASCHENIS P.*

Oil on canvas. $23\frac{5}{8} \times 34\frac{7}{8}$ in. (60×88 cm.).

Coll.: Lupi. Acquired by the Brera Gallery, 1912.

Lit.: Locatelli, *Illustri Bergamaschi*, Bergamo, 1869, 79.

CRESPI (GIUSEPPE MARIA) called LO SPAGNUOLO

1664—Bologna—1747.

763 St. John Nepumoceno confessing the Queen of Bohemia

Lent by the Royal Gallery, Turin.

The Saint is seated in his confessional, leaning his head towards the opening on the left and holding the shutter in his hand. The queen is kneeling on the left dressed in black; on the right, a bald-headed old man kneels in prayer. Signed with the initials: *G. C.* Above the confessional runs the inscription: *QUORŪ REMISERITIS PECCATA REMITTUNTUR EIS.*

Oil on canvas. $51\frac{1}{8}\times47\frac{3}{8}$ in. (155×120 cm.).

Exh.: Florence, Pitti Palace, 1922, No. 330; Venice, *Il Settecento Italiano,* Sala II, No. 4, 1929.

Lit.: Marangoni, *Dedalo,* I, 575, 647; Voss, *G. M. Crespi,* Rome, 1921 (repr.).

CRESPI (GIUSEPPE MARIA) called LO SPAGNUOLO

1664—Bologna—1747.

764 The Centaur Chiron and the Young Achilles

Lent by the GEMÄLDEGALERIE IM KUNSTHISTORISCHEN MUSEUM, VIENNA.

Achilles, his right foot advanced, is drawing his bow. By his side stands the Centaur, holding the boy's left arm in position and pulling back his right. On the Centaur's body is thrown the shadow of a quiver with arrows.

Oil on canvas. $50\times49\frac{1}{2}$ in. (126×124 cm.).

Painted about 1700 for Prince Eugene of Savoy.

Exh.: Venice, *Il Settecento Italiano,* 1929, Sala II, 14.

Lit.: H. Voss, *G. M. Crespi,* 1925, 9, 20 (repr.).

CAVALLINO (BERNARDO)

1622—Naples—1658.

765 The Murder of Absalom's Brother

Lent by COUNT HARRACH, VIENNA.

Absalom is sitting on the left at table, giving orders to his brothers to take vengeance upon their step-brother Amnon for wronging their half-sister Tamar. One brother seizes Amnon by the throat, the other grasps a knife. On the ground are a dog and various metal vessels.

Oil on canvas. $40\frac{5}{8}\times52\frac{3}{8}$ in. (103×133 cm.).

Acquired by Count Aloys Thomas Raimund, Count of Harrach, Viceroy of Naples 1728–1733.

Lit.: *Katalog der Erlaucht Gräflich Harrachschen Gemälde Galerie,* Vienna, 1926, No. 233 (repr.); Venturi, *l'Arte,* 1921, XXIV, 209 (repr., as Cavallino); Otto Benesch, *Vienna Jahrbuch,* 1929, 249.

BELLOTTO (BERNARDO) called CANALETTO

1720 Venice—Bavaria—Dresden—Vienna—Warsaw 1780.

766 The Old Bridge over the Po at Turin

Lent by the ROYAL GALLERY, TURIN.

Across the foreground runs the bridge seen as far as the gate tower in its centre, which is on the extreme right of the picture. The stone arches have collapsed and been replaced by a temporary wooden structure. A coach and horses are crossing the bridge. On each bank of the river are houses and numerous figures. In the distance are hills. Signed: *BERNARDO BELLOTO D^{o} IL CANALETTO F^{E}.*

Oil on canvas. 50×68½ in. (127×174 cm.).

Exh.: Florence, Pitti Palace, 1922, No. 98.

Repr.: Ferrari, *I due Canaletti*, 1924, pl. 34; Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 23.

SOLIMENA (FRANCESCO)

1657 Nocera de Pagani (near Naples)—Naples 1743.

767 The Death of Coriolanus

Lent by ANDREA CORRADINI, NAPLES.

Before the king, who sits on his throne with a sceptre, the young Coriolanus has fallen to the ground. An old man with clasped hands kneels beside him; other soldiers stand round. To the right is a standard-bearer on a white horse.

Oil on canvas. 25⅝×50⅜ in. (65×128 cm.).

Exh.: Venice, *Il Settecento Italiano*, 1929, Sala 20, No. 12.

BELLOTTO (BERNARDO)

1720 Venice—Rome—Dresden—Warsaw 1780.

768 View of Verona

Lent by the EARL OF POWIS.

From the Ponte delle Navi over the Adige, looking along the river, with the Castel San Pietro in the centre distance, the tower of S. Anastasia on the left.

Oil on canvas. 51½×90½ in. (123.5×229.5 cm.).

Exh.: Royal Academy Winter, 1904, No. 68 (as Antonio Canaletto); Magnasco Society, 1925, No. 21.

Repr.: *Country Life*, October, 1925.

MAGNASCO (ALESSANDRO)

c. 1667 Genoa—Milan—Genoa 1747.

769 Scene in a Garden

Lent by the Gallery of the Palazzo Bianco, Genoa.

A long wall runs parallel with the picture plane. In front of it, in a garden, are groups of people amusing themselves. From left to right we see a chairman asleep, an artist sketching, a party of ecclesiastics playing cards, others taking coffee with ladies, a young man cleaning his gun, and a lady with two gentlemen taking a walk. Beyond the wall is an extensive landscape with many groups of houses, and hills with monasteries and villas.

Oil on canvas. 33½×78⅝ in. (85×198 cm.).

Up to 1897 in the Collection Vaccheri Moro, Genoa.

Exh.: Florence, Pitti Palace, 1922, No. 641; Venice, *Il Settecento Italiano*, 1929, Sala 16, No. 20.

Lit.: Ferri, *Magnasco*, 1922, 17; P. D'Ancona, *Dedalo*, III, 1922, 440 (repr.).

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 202.

CAVALLINO (BERNARDO)

1622—Naples—1654.

770 A Holy Martyr

Lent by Duke Proto d'Albaneta, Naples.

She is standing beside an altar, on which she rests her right arm, and turns her head to look up to the right. She wears a grey silk dress and red silk cloak, and carries the martyr's palm.

Oil on canvas. 48×32 in. (121×81 cm.).

Exh.: Pitti Palace, Florence, 1922, No. 265.

Lit.: A. de Rinaldis, *B. Cavallino*, 1921, 16.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 87.

SOLIMENA (FRANCESCO)

1657 Nocera de Pagani—Naples—Rome—Naples 1747.

771 Judith with the Head of Holofernes

Lent by COUNT HARRACH, VIENNA.

Judith, on her return from the enemy camp to the gate of Bethulia, stands on a flight of steps showing the head of Holofernes to the people. Above, putti are carrying a golden crown.

Oil on canvas. 41⅝ × 51¼ in. (105 × 130 cm.).

Acquired by Aloys Thomas Raimund, Count of Harrach, Viceroy of Naples, 1728–1733.

Lit.: *Katalog der Erlaucht Gräflich Harrachschen Gemälde Gallerie*, Vienna, 1926, No. 243.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

772 The Sala del Andito in the Ducal Palace, Venice

Lent by COMM. MARIO CRESPI, MILAN.

A lofty hall, with a Gothic arch at the end. On the left, two doors leading to the Sala di Quarantia Civil Vecchia and the Sala delle Munizioni del Gran Consiglio. To the right, two very large doors leading to the Sala del Maggior Consiglio. The room is fitted with stalls, as if for a law court. On the walls are dimly seen the paintings by Tintoretto and Palma Giovane, now destroyed. The hall is full of lawyers and magistrates. Signed, on the base of the column, to the left: *FRANCO GUARDI.*

Oil on canvas. 63 × 62¼ in. (160 × 158 cm.).

Coll.: Lord Foley. Purchased from Knoedler, 1921.

Exh.: Venice, *Il Settecento Italiano*, 1929, Sala 13, 8a.

Lit.: E. Modigliani, *Dedalo*, Anno v, 348 (repr.); and Illustrazione *Italiana*, Supp. May 1925, 38.

Repr.: Selwyn Brinton, *Venice Past and Present*, 1925.

LONGHI (PIETRO)

1702 Venice—Bologna—Venice 1785.

X 773 **Portrait of a Girl**

Lent by the GALLERY OF THE CARRARA ACADEMY, BERGAMO (Morelli Collection).

She is half-length, looking at the spectator, her body turned slightly to the right. In her left hand she carries a large fan.

Oil on canvas. 25$\frac{5}{8}$×23$\frac{1}{4}$ in. (65×59 cm.).

Exh.: The Italian Portrait, Florence, 1911, Sala VIII and IX, No. 64; Petit Palais, Paris, *Venise aux* XVIII^{e}–XIX^{e} *siècles*, 1919, No, 52.

Repr.: Frizzoni, *Le Gallerie dell' Accademia Carrara in Bergamo*, 1907, 72; A. Ravà, *Pietro Longhi*, 1909, 52 (repr.); Catalogue of Exhibition in Petit Palais, Paris, 1919; *Il Ritratto Italiano*, introd. Ojetti, 1927, 218.

GHISLANDI (FRA VITTORE) called FRA GALGARIO

1655—Bergamo—1733 or 1743.

X 774 **Portrait of a Young Man**

Lent by COMTESSA MARIA VITTORIA MARENZI, BERGAMO.

Half-length of a clean-shaven young man, dressed in a grey coat and an ample waistcoat with a white ruff and black tie. He wears a three-cornered hat over his white wig.

Oil on canvas. 37$\frac{3}{8}$×22$\frac{1}{2}$ in. (95×57 cm.).

Coll.: Signore Maria Pacciani, Bergamo.

Exh.: The Italian Portrait, Florence, 1911, Sala XX, 16 (as Count Filippo Marenzi Nuncio of the City of Bergamo to Venice).

Repr.: *Souvenir.*

PIAZZETTA (GIOVANNI BATTISTA)

1682 Pietrarossa (near Treviso)—Bologna—Venice 1754.

775 **A Decorative Group**

Lent by the NATIONAL GALLERY, DUBLIN.

In the centre, two young women, one standing, the other seated on a rock with her back to the spectator, holding an umbrella over her head. In the foreground, two young herdsmen seated on the ground. On the left is seen the head of a cow.

Oil on canvas. 82×59 in. (208×149 cm.).

Presented to the Gallery by Sir Hugh Lane, 1914.

Coll.: Guidi di Faenza, sold Rome, Apr. 21–7, 1902, No. 414, with a companion piece.

Lit.: Rava, *G. B. Piazzetta*, 1921, 61 (repr.).

Repr.: *Souvenir.*

GHISLANDI (FRA VITTORE) called FRA GALGARIO

1655—Bergamo—1733 or 1743.

776 Portrait of a Dominican

Lent by Count Gianforte Suardi, Rome.

He is half-length, almost facing the spectator, dressed in his white Dominican habit with a black collar. He carries a book in his right hand, marking his place with his index finger.

Oil on canvas. $33\frac{7}{8}\times29\frac{1}{8}$ in. (86×74 cm.).

Exh.: Italian Portrait, Florence, 1911; Sala xx, No. 14 (as a portrait of the Carmelite Giovanni Battista Pecorari degli Ambiveri).

Lit.: Biancale, *l'Arte,* 1913, 360 (repr.).

MARATTA (CARLO)

1625 Camerano—Rome.

777 Portrait of a Gentleman

Lent by the Royal Corsini Gallery, Rome.

Short half-length of a gentleman with a slight moustache and long curly brown hair. He is turned very slightly to the right, but looks at the spectator. He wears a rich lace collar.

Oil on canvas. $28\times21\frac{1}{4}$ in. (71×54 cm.).

Exh.: Florence, Pitti Palace, 1922, No. 660.

Lit.: Hermanin, *l'Arte,* 1906, 127 (repr.).

At one time attributed to Van Dyck and Philippe de Champaigne.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Wurzburg—Madrid 1770.

778 A Council of the Knights of the Order of Malta

Lent by the Municipal Museum, Udine.

The Council is gathered in a large hall, at the left end of which is a raised throne for the grand master. The members of the Council, wearing black cloaks with white crosses, sit on three sides of a rectangle, in the middle of which the Count of Montegnacco and the Canon of Aquileia, representing the nobles of Udine, advance towards the Grand Master. Outside the rectangle of councillors are groups of onlookers, Orientals, ladies, and children, dressed in brilliant silks.

Oil on canvas. 49¼×76⅝ in. (125×194 cm.).

In the possession of the Conti Montegnacco Udine, till 1785, then of Tommaso de Rubeis, who presented it to the city of Udine.

Exh.: Petit Palais, Paris, *Venise aux* XVIII^e–XIX^e *siècles*, 1919, No. 87; Venice (*Il Settecento Italiano*), 1929.

Lit.: Pompeo Molmenti, *G. B. Tiepolo*, Milan, 1909, 210–17 (repr.); Sack, *G. B. & G. D. Tiepolo*, Hamburg, 1910, 97–98 (repr.).

Repr.: *Souvenir*.

The picture was commissioned by the Conte Montegnacco of Udine, who gave Tiepolo a long and detailed description of the incident to be recorded, a mission undertaken by himself and Conte Florio di Udine to the Ground Council of the Order of Malta in 1748, to ask that the noble families of Udine might be received into the Order.

DOMENICHINO (DOMENICO ZAMPIERI)

1581 Bologna—Rome—Grotta Ferrata—Rome—Naples 1641.

779 St. Cecilia

Lent by the CORPORATION OF LIVERPOOL (WALKER ART GALLERY).

Half-length, standing, turned left, wearing a low-necked dress, scarf and embroidered turban. Plays a violin which rests on a parapet before her.

Oil on canvas. 38×28 in. (96.5×71 cm.).

Coll.: Abel Boadle. Presented to the Gallery, 1864.

SASSOFERRATO (GIOVANNI BATTISTA SALVI)

1605 Sassoferrato—Rome 1685.

780 Virgin and Child

Lent by PRINCE DORIA-PAMPHILI-LANDI, ROME.

She is standing half-length, almost facing the spectator, looking down at the sleeping Child, who lies on the crook of her left arm. She wears a bright blue cloak over a red tunic. In the background are hills, houses and a blue sky.

Oil on canvas. 32×25 in. (80×60 cm.).

LONGHI (ALESSANDRO)

1753—Venice—1813.

781 **Portrait of the Procurator, Daniele Dolfin**

Lent by Querini Stampalia Gallery, Venice.

He is full-length, dressed in an ample red silk gown, and wearing a white full-bottomed wig. Beside him, to the right, is a table, on which is a book, his *feluca* and baton. In his left hand is a letter, on which is written: *Nob. et Sapienti viro Danieli Delphino* 4° *Provisori Generali maris.*

Oil on canvas. 93 × 60$\frac{5}{8}$ in. (286 × 154 cm.).

Exh.: Pitti Palace, Florence, 1922, No. 584; Venice, *Il Settecento Italiano,* 1929, Sala, 33, No. 3.

ARCHITECTURAL ROOM

PAINTINGS

ZUCCARELLI (FRANCESCO)

1702 Florence—Venice—Rome—England—Florence 1788.

782 A Pastoral Landscape with Figures

Lent by the GLASGOW ART GALLERY.

To the left, on a grassy bank by the side of a stream shaded by a group of trees, a lady is seated, taking a finch out of a cage. By her side is a dog. On the right, a stout man dressed as a shepherd stands. In the right background, a woman driving cattle; with a waterfall and houses beyond.

Oil on canvas. 13×18 in. (33×46 cm.).

Coll.: M'Clellan.

Traditionally the figures are identified as Louis XV and Madame de Montespan.

BELLOTTO (BERNARDO), called CANALETTO

1720 Venice—Bavaria—Dresden—Vienna—Warsaw 1780.

783 Villa Gazzada near Varese

Lent by the ROYAL BRERA GALLERY, MILAN.

In the foreground a group of rustic houses; and behind, on a high bank, the villa. On the right, a man in an ox cart on the bank of a river. Hills in the distance. Blue sky, with clouds at the horizon.

Oil on canvas. $25\frac{1}{2}\times39\frac{3}{8}$ in. (65×100 cm.).

In the Brera Gallery since 1831.

Exh.: Florence, Pitti Palace, 1922, No. 99.

Lit.: Ferrari, *I due Canaletti*, 1914, 20 (repr.).

PANNINI (GIOVANNI PAOLO)

1691 Piacenza—Rome 1764–8.

784 Charles III Visiting Benedict XIV in the "Caffehaus" of the Quirinal Palace, Rome

Lent by the ROYAL GALLERY, NAPLES.

Through an open door in the left wing of the Caffehaus we see the Pope seated in an armchair. In front of the colonnade, outside, Charles III, a young, dandified man, followed by his train, is advancing towards a bulky obsequious cardinal. In the foreground, which is in the shadow cast by some trees, is a crowd of courtiers and onlookers.

Oil on canvas. 48½×68 in. (123×172 cm.).

From the Palace of Capodimonte.

Exh. : Florence, Pitti Palace, 1922, No. 25 ; Venice, *Il Settecento Italiano,* 1929, Sala F No. 2.

Lit. : Ozzola, *l'Arte,* 1909, 21 (repr.)

Repr. : Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento,* 1924, 220 ; *Souvenir.*

The visit took place in 1744.

BASCHENIS (EVARISTO)

1617—Bergamo—1677.

785 Still Life

Lent by Dr. Alberto Albertini, Rome.

On a shelf on a table are a number of fish, a metal pan, a jam-pot and an orange. Below these are cockles and some fruit.

Oil on canvas. 16½×20½ in. (42×52 cm.).

Lit. : Biancale, *l'Arte,* 1912, 334, 474.

AMIGONI (JACOPO)

1675 Venice—London—Paris—Madrid 1752.

786 Venus and Adonis

Lent by the Royal Gallery of the Academy, Venice.

Venus is on the left, seated, almost naked, on a piece of white drapery. She stretches out her arm to detain Adonis who, bow in hand, is leaving for his hunting. Two cherubs try to detain his dog ; others play round Venus. Woody background.

Oil on canvas. 20½×29 in. (52×73.5 cm.).

Lit. : Fogolari, *Bollettino d' Arte,* 1911, 316.

MARIESCHI (MICHELE)

c. 1700 Venice—Germany—Venice 1743.

787 A Fantastic View

Lent by the Royal Gallery of the Accademia, Venice.

A river with a bridge across it. On the left a ruined arch, intended to be antique. Many figures stand on the shore and boats are moored to the quay. Behind is the town.

Oil on canvas. 24¼×38 in. (62×97 cm.).

Exh.: Florence, Pitti Palace, 1922.

Repr.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 206.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

788 The Fire at San Marcuola

Lent by the Countess Mazzarino Brambilla, Milan.

A group of houses on fire with a crowd looking on in the foreground. Great flames envelop the lower parts of the houses, which stand out against the dark sky.

Oil on canvas. 16⅛×23⅝ in. (41×60 cm.).

Coll.: Conti Lazzari, Padua.

Lit.: George A. Simonson, *Burlington Magazine*, XXII, 3 (repr.); Fiocco, *Francesco Guardi*, 1923, 45, 46, 73.

Repr.: *Souvenir.*

A drawing for the picture is on exhibition (No. 834). The fire took place in 1789. A note formerly attached to the painting bore the inscription: *Famoso incendio dei magazzini d' olio accaduto di notte nella Parrocchia di S. Ermagora e Fortunato, volgarmente detta San Marcuola di Venezia.*

CANALETTO (GIOVANNI ANTONIO CANAL)

1697 Venice—Rome—Venice—England—Venice 1768.

~~789~~ The City of London from Richmond House

Lent by the Duke of Richmond and Gordon.

From an upper back window of the house. In the foreground, the terrace of Richmond House, and left, a corner of Montagu House. In the distance, left to right, the Savoy; S. Mary-le-Strand; Somerset House and its gardens; S. Clement Danes;

S. Bride's; S. Paul's Cathedral, and the spires of many City churches. Across the river, a little building in the form of a temple marks the river entrance to Cuper's Gardens. On the river, two state or city barges, and small boats.

Oil on canvas. 43×47 in. (109×119 cm.).

Painted for the second Duke of Richmond in 1746.

Exh.: Manchester, 1857, No. 824.

Lit.: Earl of March, *A Duke and his Friends*, 1911, II, 602 (repr.); Hilda Finberg, *Canaletto in England*, Walpole Society Annual, 1920–1, 27, 64 (repr.).

Companion picture to No. 792.

CANALETTO (GIOVANNI ANTONIO CANAL)

1697 Venice—Rome—Venice—England—Venice 1768.

790 S. Michele and Murano from the Fondamente Nuove

Lent by H.M. The King (from Windsor Castle).

On the nearer island of S. Michele is seen the Camaldulensian convent, the garden of which since 1813 has served as a cemetery; behind this the domed church of S. Michele. Farther away, Murano, with the towers of its three churches. Beyond, the hills of the mainland over which a storm is beating up. In the foreground, a flight of steps descends to the quay: figures on the steps and the quay. In the middle distance a hay raft, a gondola and other boats.

Oil on canvas. 49×52 in. (118×126 cm.).

Appears in a MS. Catalogue of the pictures at Windsor completed in 1776, as "sup^{d} Bartolet." Not in the list of pictures bought by George III. from Consul Smith.

Exh.: Royal Academy Winter, 1880, No. 113; Magnasco Society, 1929, No. 4.

Lit.: Cust, *Royal Collection of Pictures*, 1906, II (repr.).

Repr.: *Souvenir*.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Wurzburg—Madrid 1770.

791 Venice, the Queen of the Sea

Lent by the Ducal Palace, Venice.

On the right, seated on a satin cushion draped in precious materials and covered with an ermine cloak, Venice appears in the guise of a young woman, crowned, holding a sceptre in her left hand which rests on the head of a lion. In front of her Neptune, with a marine monster carrying a trident, pours gold and pearls at her feet from a cornucopia.

Oil on canvas. 44 × 102 in. (111½ × 259 cm.).

Painted for the Ducal Palace.

Exh.: Petit Palais, Paris, *Venise aux* XVIII^e–XIX^e *siècles,* 1919, No. 85; Venice, *Il Settecento Italiano,* Sala 33, No. 1.

Lit.: Pompeo Molmenti, *G. B. Tiepolo,* 1909, 51; Sack, *G. B. & G. D. Tiepolo,* 1910, 97.

Repr.: Catalogue of Exhibition at Petit Palais, Paris, 1919 *Souvenir.*

Etched by the painter's son Giandomenico.

CANALETTO (GIOVANNI ANTONIO CANAL)

1697 Venice—Rome—Venice—England—Venice 1768.

792 Whitehall from Richmond House

Lent by the Duke of Richmond and Gordon.

In the right foreground, part of the stables of Richmond House and part of Montagu House beyond. Centre and left, the Privy Garden, with the Banqueting Hall at the far end. Opposite the Banqueting Hall, to the left, the Holbein Gate, demolished in 1759. Between the two, in the distance, the statue of Charles I; beyond the Banqueting Hall, old Northumberland House and the spire of S. Martin's Church; in the courtyard, to its right, the statue of James II, now behind the Admiralty. Many figures in the garden.

Oil on canvas. 43×47 in. (109×119 cm.).

Painted for the second Duke of Richmond in 1746.

Exh.: Manchester, 1857, No. 831.

Lit.: Earl of March, *A Duke and his Friends,* 1911, I, 240 (repr.); Hilda Finberg, *Canaletto in England,* Walpole Society Annual, 1920–1, 27, 75 (repr.).

Repr.: *English Illustrated Magazine,* Nov. 1883, 81.

Companion picture to No. 789.

CANALETTO (ANTONIO CANAL)

1697 Venice—Rome—Venice—England—Venice 1768.

793 The Grand Canal, Venice, with the house of the English Consul

Lent by Comm. Leo Goldschmied, Milan.

The view shows the Fondamenta della Croce at the end of the Grand Canal looking towards S. Chiara and the mainland. On the left side is a row of houses. One of the houses on the quay to the left has a coat-of-arms over the door, in front of which a double row of servants are receiving an important personage who has just stepped out of a gondola.

Oil on canvas. 31½×19⅝ in. (80×50 cm.).

Exh.: Venice, *Il Settecento Italiano*, 1929, Sala 10, No. 6.

Lit.: Ettore Modigliani, *Settecento Veneziano*, Supp. to *Illustrazione Italiana*, May 1925, 44 (repr.).

On the back of the canvas is a note written in English, which states that the figure represented is Colonel Burgess, English resident in Venice, and that "the genuine old and famous Canaletto painted the picture about 1730." Colonel Burgess was consul 1724–1740. His successor, Consul Smith, was Canaletto's great patron, whose collection was purchased by George III, and included the great majority of the Canalettos at Windsor. A version, also perhaps by Canaletto, is in the collection of Dr. Borenius.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

794 An Island Church in the Lagoon, Venice

Lent by Senator Borletti, Milan.

A church with a high dome and a hexagonal apse forms an island in the lagoon. Around it are gondolas and fishing-boats. In the left foreground, a mud flat with men gathering seaweed; in the right background, another island church.

Oil on canvas. 14⅜×19¼ (36.5×49 cm.)

Sackville Gallery, 1925.

Exh.: Venice, *Il Settecento Italiano*, 1929, 13, No. 6.

Lit.: Ettore Modigliani, *Illustrazione Italiana*, Supp. May, 1925, 41 (repr.).

Repr.: *Souvenir.*

TIEPOLO (G. B.)

1696 Venice—Udine—Bergamo—Vicenza—Milan—
Würzburg—Madrid 1770.

795 **Sketch for Ceiling of the Chiesa degli Scalzi, Venice**

Lent by NAYA ED EREDI DAL ZOTTO.

Upright oval. In a golden sky, a group of angels carry upon the clouds the Holy House of Loreto. Other angels making music. The Virgin, in a red dress and a blue cloak, sits on the slanting roof.

Oil on canvas. 49½×34 in. (1.25×87 cm.).

Exh.: Venice, *Il Settecento Italiano*, 1929.

Lit.: E. Sack, *G. B. und G. D. Tiepolo*, Hamburg, 1910, 152 P. Molmenti, *Tiepolo*, 1910, 65.

ROSA (SALVATOR)

1615 Naples—Rome—Florence—Rome 1673.

796 **Landscape**

Lent by the ROYAL CORSINI GALLERY, ROME.

A river scene. On right bank are steep rocks covered with shrubs. On the left, a tall round tower, and with the poop and sails of a boat, which is moored beside it just inside on the extreme left. In the foreground, groups of figures.

Oil on canvas. 30×20½ in. (76×52 cm.).

Lit.: Leandro Ozzola, *Vita e Opere di Salvator Rosa*, 1908.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

✓ × ~~797~~ **Pope Pius VI blessing the Crowd in Front of the Scuola di San Marco**

Lent by the ASHMOLEAN MUSEUM, OXFORD.

The Pope is seen in the centre on a temporary balcony erected in front of the Scuola di San Marco. On the right is the church and Verocchio's statue of Colleoni. A large crowd occupies the Piazza in the foreground and the bridge.

Wood. 24¾×31½ in. (63×80 cm.).

Lit.: Simonson, *Guardi*, 1904, 44, 94; Fiocco, *Francesco Guardi*, 36, 74.

One of a set of four pictures commissioned by the Venetian Government through Pietro Edwards and painted in 1782 to celebrate the visit of Pope Pius VI to Venice. Four versions of this scene exist. Fiocco (*loc. cit.*) believes the one in the collection of the late Walter Burns, North Mymms, to be the original. Others are in Dresden and Stuttgart.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Madrid 1769.

800 The Israelites Gathering the Manna

Lent by the University of Oxford, Ashmolean Museum.

In the left background, Moses, accompanied by Aaron and armed men, stands on a projecting ledge of rock, appealing to heaven. In the foreground, at the foot of a group of trees, men, women and children gather the manna, distributed by angels floating among clouds above.

Oil on canvas. 37½×27½ in. (95×70 cm.).

Coll.: Cesare Maccari, Venice; von Goldammer, Schloss Plansdorf, Hesse. Presented to the museum by Sir Herbert Cook.

Lit.: T. Borenius, *Burlington Magazine*, xxxvi, 207 (with repr. and bibliography); Molmenti, *G. B. Tiepolo*, 181 (repr.); Sack, *Tiepolo*, 1910, 43, 192 (repr.).

A sketch for the picture in the church at Verola Nuova, near Brescia. A companion sketch for the companion picture of the *Sacrifice of Melchisedek* (still in the church) was formerly in the Cesare Maccari collection (repr. *Molmenti, loc. cit.*). Another sketch of the *Gathering of Manna*, similar in type, was formerly in the Sedelmeyer Coll., Paris.

PITTONI (GIAMBATTISTA)

1687—Venice—1767.

801 The Adoration of the Magi

Lent by Dr. Hans Wendland, Lugano-Lucino.

On the right, the Virgin is seated at the foot of a column, with the Child standing on her knee. The eldest mage, in a yellow cloak, kneels before her; on the left, the black mage stands, with a cup in his hand. The young mage kneels in the background, and behind him is St. Joseph pointing to the Virgin. In the left foreground is a boy bearing an elaborate silver bowl.

Oil on canvas. 21⅝×27½ in. (55×70 cm.).

Coll.: Haberstock, Berlin.

Exh.: Florence, Pitti Palace, 1922, No. 779; Venice, *Il Settecento Italiano*, 1929; Sala ix, No. 2.

Repr.: Ojetti, Dami, Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 232.

A replica is in Padua.

LONGHI (PIETRO)

1702 Venice—Bologna—Venice 1786.

802 The Quack

Lent by the Royal Brera Gallery, Milan.

The quack, standing on an improvised platform, holds up to the spectators a tooth which he has drawn from a boy who is seated on the edge of the platform nursing his mouth. Around him stand people of all classes, including two masqueraders. Signed below to the left : *Pietro Longhi.*

Oil on canvas. 19¾×24⅜ in. (50×62 cm.).

Bought 1911.

Exh. : Petit Palais, Paris, *Venise aux* XVIII^{e}–XIX^{e} *siècles*, 1919, No. 55.

Repr. : *Catalogue of Exhibition in Petit Palais, Paris,* 1919.

FRANCESCHINI (BALDASSARE) called IL VOLTERRANO

1611 Volterra—Florence—Rome—Florence 1689.

803 A Practical Joke of Arlotto, the Parish Priest ("La Burla")

Lent by the Royal Pitti Gallery, Florence.

A party of black robed men seated at table under the porch of a house. The parish priest, Arlotto, who has been sent to draw some wine while the others finish the food, leaves the tap open. He is standing with a jug of wine, saying, "Anyone who likes can go and shut the tap." Everyone makes gestures of horror, and the host jumps up and knocks over his chair. The castle on the left is La Mula near Sesto, built on an Etruscan tomb.

Oil on canvas. 42½×59 in. (106½×149 cm.).

Coll. : Grand Duke Ferdinand, Poggio Caiano, 1693.

Exh. : Florence, Pitti Palace, 1922, No. 1037.

Lit. : Giglioli, *Bolletino d'Arte,* 1908, IX, 355 ; Yoï Maraini, *Apollo,* 1928, VIII, 184.

Repr.: Ojetti, Dami, & Tarchiani, *La Pittura Italiana del Seicento e del Settecento,* Milan, 1924, 299 ; *Souvenir.*

Formerly attributed to Giovanni da San Giovanni. Arlotto Mainardi, 1396–1484, a Florentine parish priest, was famous for his jokes.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—Milan—Würzburg—Venice—Madrid 1769-70.

✓ 804 **St. John the Baptist Preaching**

Lent by Senatore Giovanni Treccani, Milan.

The Baptist stands on a low mound, to the right, and addresses a group of people on the left, amongst whom are an old man in a turban, seated in meditation, and a woman with a baby. On the extreme right is the dark silhouette of a man turning towards the Baptist.

Oil on canvas. 13 × 17¼ in. (33 × 44 cm.).

Coll.: Comm. Grassi, Florence, till 1923.

Exh.: Florence, Pitti Palace, 1922, No. 998; Venice (*Il Settecento Italiano*), Sala 14, No. 7.

Lit.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento*, 1924, 283.

Repr.: Ettore Modigliani, *L'Illustrazione Italiana*, Suppl., May, 1925, 37.

A sketch for the fresco executed by the painter in the Cappella Colleoni, Bergamo, in 1733.

PITTONI (GIAMBATTISTA)

1687 Venice—Spain—France—Russia—Poland—Venice 1767.

805 **The Oath of Hannibal**

Lent by the Royal Brera Gallery, Milan.

To left, a young man seated on a throne points with one hand to a statue on an altar, with the other to a fire in a brazier. Before him, old man kneeling. Other figures grouped around.

Oil on canvas. 16¼ × 28½ in. (41 × 72 cm.).

Bought in 1913.

Exh.: Florence, Pitti Palace, 1922, No. 767.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Madrid 1770.

~~806~~ **The Harnessing of the Horses of the Sun**

Lent by the Trustees of the Bowes Museum, Barnard Castle.

On the left, the horses of the Sun are being led in and harnessed by nymphs and cupids. On the right, Apollo led forward by Time. Among the clouds above, gods, goddesses and cupids.

Oil on canvas. 37½×28 in. (95×70 cm.).

Exh.: National Gallery, London, 1920–27; North-East Coast Exhibition, Newcastle-on-Tyne, 1929.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

~~897 A Venetian Gala Concert~~

Lent by the ALTE PINAKOTHEK, MUNICH.

A concert in honour of the Grand Duke Paul and Grand Duchess Maria Feodorowna in the Sala dei Filarmonici at Venice, 1872.

Oil on canvas. 26×35¾ in. (66×91 cm.).

Coll.: Duke of Rutland. Purchased from an English dealer, 1909.

Exh.: Venice, *Il Settecento Italiano,* Sala 13, No. 1.

Lit.: A. L. Mayer in *Sitzungsberichte der Münchner Kunstwissenschaftlichen Gesellschaft,* May 6, 1911; Simonson, *Zeitschrift für bildende Kunst,* N.F. XXI, 232; Fiocco, *Francesco Guardi,* 1923, 35, 72 (repr.).

One of a series of four, painted in honour of the "Conti del Nord." One of these, a banquet scene in the Sala dei Filarmonici, was formerly in Paris (repr. *Burlington Magazine,* 1911, XIX, 100; and in Fiocci, *loc. cit.,* pl. lxi). Another is in the U.S.A.; a fourth, of a regatta, has disappeared.

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Madrid 1770.

898 Galatea

Lent by the MUNICIPAL MUSEUM, TRIESTE.

Galatea is reclining in her sea coach, surrounded by *putti* and tritons. In front of her one triton blows his conch, while another attends to the sea-horses which draws the coach.

Oil on canvas. 20½×27 in. (52×68.5 cm.).

Coll.: Baron Sartorio, Trieste.

Exh.: Florence, Pitti Palace, 1922, No. 985 (as Triumph of Amphitrite).

Lit.: Molmenti, *G. B. Tiepolo,* 1909, 279 (repr.); Sack, *Giambattista & Domenico Tiepolo,* Hamburg, 1910, 202.

Study for a large picture originally in the Villa Girola, Lake of Como, now in the Dresden Gallery. Another sketch, for or after the large picture, is in the E. Pinto Basto Coll., Portugal (40×59 cm. Repr., *Archivo Espanol,* 1929, XIV, May–Aug.).

TIEPOLO (GIOVANNI BATTISTA)

1696 Venice—North Italy—Würzburg—Venice—
Madrid 1769.

809 Anthony and Cleopatra

Lent by the National Gallery of Scotland.

In the left foreground, Anthony, just landed from his galley, bends to kiss Cleopatra's hand. Behind them, left, Cleopatra's attendants; to the right, a black slave with a hound, and a gangway down which advance men bearing Roman eagles. In the background, masts, sails, and prows of vessels seen against the sky.

Oil on canvas. 26×15 in. (66×38 cm.).

Purchased in Venice for the Royal Institution in 1845. Passed to the National Gallery, Edinburgh, 1858.

Study for the fresco in the Palazzo Labia, Venice.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

810 Rio dei Mendicanti, Venice

Lent by the Gallery of the Carrara Academy, Bergamo.

Looking along a canal, towards the Lagoon. On the right, the hospital; on the left, some small houses; in the middle distance, a bridge over the canal. Gondolas on the canal.

Oil on wood. 7½×6 in. (19×15 cm.).

Coll.: Lochis.

Exh.: Petit Palais, Paris, *Venise aux* XVIII^{e}-XIX^{e} *siècles*, 1919, No. 33; Florence, Pitti Palace, 1922, No. 508.

Lit.: Fiocco, *Francesco Guardi*, Florence, 1922, 45 (repr.).

Repr.: Catalogue of Exhibition in Petit Palais, Paris, 1919; *Florence Exhibition Catalogue*, 1922, pl. 53.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

811 The Venetian Lagoon

Lent by the Poldi Pezzoli Museum, Milan.

A wide expanse of the Lagoon, with islands in the distance and a black gondola in the foreground.

Oil on wood. 9¾×15 in. (25×38 cm.).
Exh.: Petit Palais, Paris, *Venise aux* XVIII^{e}–XIX^{e} *siècles,* 1919, No. 38; Florence, Pitti Palace, 1922, No. 505.
Lit.: Fiocco, *Francesco Guardi,* Florence, 1922, 45; Simonson, *Francesco Guardi,* 1904, 92; Ettore Modigliani, *Illustrazione Italiana,* Suppl. May, 1925, 41 (repr.).
Repr.: Ojetti, Dami, Tarchiani, *La pittura Italiana del Seicento e del Settecento,* 1924, pl. 148.

GUARDI (FRANCESCO)

1712 Venice—Tyrol—Venice 1793.

812 View Outside a Villa

Lent by the ACCADEMIA CARRARA, BERGAMO.
A flight of steps leads up to a colonnade outside a Venetian villa. On the steps are groups of figures. Below, on left, a lady and gentleman walk towards a garden.
Oil on canvas. 7½×5¾ in. (19×15 cm.).
Nob. Baglioni, Accademia Carrara, 1900.
Exh.: Petit Palais, Paris, *Venise aux* XVIII^{e}–XIX^{e} *siècles,* 1919, No. 35; Pitti Palace, Florence, 1922, No. 512.

ROSALBA CARRIERA

1675 Venice—Modena—Paris—Vienna—Venice 1758.

813 Portrait of a Boy

Lent by the ROYAL GALLERY OF THE ACADEMY, VENICE.
Head and shoulders of a boy about two years old, with grey powdered hair, turned three-quarters to right, looking quarter right. He wears a white neckerchief and brown coat.
Pastel on paper. 13½×12½ in. (34×27 cm.).
Lit.: Malamani, *Rosalba Carriera,* 1910.

ROSALBA CARRIERA

1675 Venice—Modena—Paris—Vienna—Venice 1758.

814 Portrait of a Small Boy

Lent by the ROYAL GALLERY OF THE ACADEMY, VENICE.
Head and shoulders, looking towards the spectator. Has powdered hair and wears a brocaded coat and a white lace neckerchief.
Pastel on canvas. 13×10¾ in. (33×27 cm.).
Coll.: Leblond.
Lit.: Malamani, *Rosalba Carriera,* 1910, 91.

RICCI (SEBASTIANO)

1660 Belluno—Venice—Italy—Germany—Flanders—France—England—Venice 1734.

815 The Samaritan Woman at the Well

Lent by Senator Luigi Albertini, Rome.

Christ is seated on the left, beside the well, turning to the Samaritan woman, who stands to the right of the well, with a bucket in her left hand. In the background is an arch and several figures.

Oil on canvas. 30×25½ in. (79×67 cm.).

Lit.: E. Modigliani, *Illustrazione Italiana,* Supp. May, 1925, 36 (repr.).

BIGARI (VITTORIO MARIA)

1692 Bologna—Rimini—Milan—Turin—Bologna 1776.

816 Architectural Fantasy

Lent by the Royal Gallery, Bologna.

A magnificent hall with columns supporting huge arches and galleries, all covered with decorative carving. To the left is King Darius at table with his guests. They turn in horror from the words *Mane Thecel Phares,* which have appeared on the architrave above their heads. To the right are the conspirators about to attack the king.

Oil on canvas. 54×45 in. (137×114 cm.).

Exh.: Florence, Pitti Palace, 1922, No. 112.

Lit.: Ojetti, Dami & Tarchiani, *La Pittura Italiana del Seicento e del Settecento,* 1924, 28.

LONGHI (PIETRO)

1702 Venice—Bologna—Venice 1785.

817 The Music Lesson

Lent by Senator Giovanni Treccani, Milan.

To the left, the music master, seated before an open spinet, turns towards a young lady, who is standing with one hand on the instrument singing. To the right is seated a lady in a rich gold silk dress, holding in her hands a cup of coffee, and turning towards a gentleman, who is handing her a pile of cakes. In the background a boy.

Oil on canvas. 28¼×21⅝ in. (72×55 cm.).

Lit.: E. Modigliani, *Illustrazione Italiana,* Supp. May, 1925, 46 (repr.).

DRAWINGS

BAROCCI (FEDERIGO)

818 The Entombment

Lent by the Duke of Devonshire.

Drawing washed in brown, with some colour. 18⅞×14 in. (47.8×35.5 cm.).

Lit.: A. Schmarsow, *Federigo Baroccis Zeichnungen*, III B, 41.

Repr.: S. A. Strong, *Chatsworth Drawings*, pl. 63; photo, Braun 58.

Study for the lost picture of the subject executed for the Brotherhood of the Holy Cross at Sinigaglia. Engravings of the picture by Egidius Sadeler and others exist. Another version of the drawing is in the Louvre.

CANALETTO (ANTONIO CANAL)

819 Venice: View probably taken from Murano

Lent by H.M. The King (Royal Library, No. 7458).

Pen and brown ink. 10⅝×14⅞ in. (27×37.7 cm.).

Lit.: Hadeln, *Canaletto*, 21.

CANALETTO (ANTONIO CANAL)

820 The Grand Canal, Venice, with the Palazzo Correr Grande

Lent by H.M. The King (Royal Library, No. 7469).

Pen and brown ink. 10⅝×14⅝ in. (27×37.2 cm.).

Lit.: Hadeln, *Canaletto*, 21.

Exhibited Magnasco Society, 1929, No. 25.

CANALETTO (ANTONIO CANAL)

821 A Bridge over a River

Lent by H.M. The King (Royal Library, No. 7540).

Pen and brown ink and grey wash. 10×15 in. (25.4×38 cm.).

CANALETTO (ANTONIO CANAL)

822 View from the present Public Gardens, Venice

Lent by H.M. The King (Royal Library, No. 7488).

Pen and brown ink and Indian ink wash. 6⅛×13¾ in. (15.5×35 cm.).

Lit.: Hadeln, *Canaletto*, 23.

CANALETTO (ANTONIO CANAL)

823 The Piazzetta, Venice, looking towards the Bacino di S. Marco

Lent by H.M. The King (Royal Library, No. 7441).

Pen and brown ink. 8⅜×12⅜ in. (21.2×31.6 cm.).

Repr.: Hadeln, *Canaletto*, pl. 5.

Exhibited Magnasco Society, 1929, No. 21.

BERNINI (GIOVANNI LORENZO)

824 Design for the Title Page of the Commentations of Padre Oliver

Lent by the Galleria Nazionale delle Stampe, Corsin Palace, Rome.

Black chalk. 11×8⅛ in. (27.8×20.8 cm.).

TIEPOLO (GIOVANNI BATTISTA)

825 Adoration of the Magi

Lent by the Staatliches Kupferstichkabinett, Berlin.

Pen and ink and wash. 16⅝×11⅝ in. (42.2×29.6 cm.).

Repr.: Hadeln, *Tiepolo*, 107.

PIRANESI (GIOVANNI BATTISTA)

826 A Staircase

Lent by the National Gallery of Scotland, Edinburgh.

Pen and ink and brown wash. 8⅜×10 in. (21.2×25.4 cm.).

Coll.: Murray.

Lit.: A. M. Hind, *G. B. Piranesi* (1922), 22.

Repr.: *Burlington Magazine*, XIX (1911), fig. F, facing p. 91,

TIEPOLO (GIOVANNI BATTISTA)

827 Group of Punchinellos

Lent by Henry Oppenheimer.

Inscribed on old mount *J. B. Tiepolo f.*

Pen and ink and brown wash. 9¼×6⅛ in. (23.5×15.5 cm.).

Repr.: Hadeln, *Tiepolo*, 79.

TIEPOLO (GIOVANNI BATTISTA)

828 Asia

Lent by the Kupferstichkabinett, Stuttgart.

Red chalk on blue paper, heightened with white. 10½×16⅛ in. (26.5×41 cm.).

Coll.: Bossi.

Lit.: E. Sack, *Tiepolo* (1910), 263, No. 309.

Repr.: Hadeln, *Tiepolo*, 139.

TIEPOLO (DOMENICO)

829 Scene in a Milliner's Shop

Lent by Henry Oppenheimer.

Pen and brown ink and brown wash. 12¾×16¾ in. (32.5×42.5 cm.).

Signed *Dom° Tiepolo f.* in l. lower corner.

Repr.: *Vasari*, x, 11.

Exhibited Burlington Fine Arts Club, 1917, No. 67.

TIEPOLO (GIOVANNI BATTISTA)

830 Two Studies of a Kneeling Figure seen from the Back

Lent by the Kupferstichkabinett, Stuttgart.

Pen and ink and wash (cut irregularly). 8⅝×5⅞ in. (22×14.8 cm.).

Coll.: Bossi.

Lit.: E. Sack, *Tiepolo* (1910), 261, No. 232 (?).

Repr.: Hadeln, *Tiepolo*, 7.

TIEPOLO (GIOVANNI BATTISTA)

831 Madonna enthroned with St. Sebastian and three Franciscan Saints

Lent by the Staatliches Kupferstichkabinett, Berlin.

Pen and ink and grey wash on brownish paper. 16⅛ × 10⅞ in. (41 × 27.7 cm.).

Coll. : Vallardi, von Beckerath.

Repr. : *Berlin Reproductions*, 94 ; Hadeln, *Tiepolo*, 42.

TIEPOLO (GIOVANNI BATTISTA)

832 Study of a Gateway leading into a Yard

Lent by Henry Oppenheimer.

Pen and ink and brown wash. 6¾ × 11 in. (17 × 28 cm.).

Coll. : Poynter.

Repr. : *Vasari*, 2nd ser. II, 10 ; Hadeln, *Tiepolo*, 116.

GUARDI (FRANCESCO)

833 Landscape Composition with an Obelisk

Lent by Henry Oppenheimer.

Pen and brown ink and brown wash. 9½ × 14⅛ in. (24 × 36 cm.).

Exhibited Burlington Fine Arts Club, 1911, No. 81.

GUARDI (FRANCESCO)

834 Burning of San Marcuola

Lent by the Correr Museum, Venice.

Pen and ink and brown wash. 12¼ × 17⅝ in. (31 × 44.8 cm.).

Inscribed in the artist's hand : *Incendio di S. Marcola l' anno* 1789 28 *Xbrē.*

Drawing for the exhibited painting of the same subject (No. 788).

GUARDI (FRANCESCO)

835 The Lagoon Frozen Over

Lent by Captain Malcolm Bullock.

Pen and brown ink and brown wash. 15 × 19 in. (38 × 48 cm.).

GUARDI (FRANCESCO)

835a A Group of Fishing Boats

Lent by JOHN NICHOLAS BROWN, RHODE ISLAND.

Pen and brown ink with brown wash. 10½×17¼ in. (27×44 cm.).

Purchased from Richard Owen, Paris.

CANALETTO (ANTONIO CANAL)

836 The Piazzetta, Venice, from the Molo

Lent by H.M. THE KING (Royal Library, No. 7443).

Pen and brown ink. 9⅛×7 in. (23.3×18 cm.).

Repr.: Hadeln, *Canaletto*, pl. 3.

BAROCCI (FEDERIGO)

837 The Institution of the Holy Sacrament

Lent by A. P. OPPÉ.

Pen and ink and brown wash and black and white chalk. 20¼×14¼ in. (51.4×35.5 cm.).

Coll.: Lely, Earl of Pembroke.

Repr.: S. A. Strong, *Wilton House Drawings*, Part v, No. 50.

Bozzetto for the picture presented by the Duke of Urbino to Pope Clement VIII about 1594, and placed by him in Sta. Maria sopra Minerva, Rome. Bellori (*Vite*, 1672, 188) records that the Pope rejected the original design submitted by the artist on theological grounds. The present drawing, though it differs materially from the completed picture, can hardly be the one referred to by Bellori, as the demon breathing into Judas' ear, the point to which the Pope objected, does not occur.

LECTURE ROOM

MODERN PAINTINGS

FAVRETTO (GIACOMO)

1849 Venice—Venice 1887.

838 Portrait of a Lady

Lent by the INTERNATIONAL GALLERY OF MODERN ART, VENICE.
Oil on canvas. 84 × 67 cm.

DE NITTIS (GIUSEPPE)

1846 Barletta—Saint Germain 1884.

839 Piccadilly (painted in 1875)

Lent by COMM. PAOLO INGEGNOLI, MILAN.
Oil on canvas. 71 × 106 cm.

GIGANTE (GIACINTO)

1806 Naples—Naples 1876.

840 The Park of Caserta

Lent by the ROYAL GALLERY OF CAPODIMONTE.
Water-colour. 45 × 61 cm.

SIGNORINI (TELEMACO)

1835 Florence—Florence 1901.

841 A Rainy Day

Lent by the INTERNATIONAL GALLERY OF MODERN ART, VENICE.
Oil on canvas. 72 × 98 cm.

FONTANESI (ANTONIO)

1818 Reggio Emilia—Turin 1882.

842 The Approaching Storm

Lent by COMM. GIUSEPPE CRESPI, MILAN.
Oil on canvas. 100 × 140 cm.

MORELLI (DOMENICO)

1823 Naples—Naples 1901.

843 **Portrait of a Lady**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.
Oil on canvas. 75×43 cm.

FARUFFINI (FEDERICO)

1831 Sesto S. Giovanni (Milan)—Perugia 1869.

844 **The Youth of Lorenzo the Magnificent**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.
Oil on canvas. 32×56 cm.

BIANCHI (MOSÉ)

1840—Monzo—1904.

845 **The Port of S. Felice, Chioggia**

Lent by the MUNICIPAL GALLERY OF MODERN ART, MILAN.
Oil on canvas. 67×73 cm.

CREMONA (TRANQUILLO)

1837 Pavia—Milan 1878.

846 **Melody**

Lent by COMM. MARIO ROSELLO, MILAN.
Oil on canvas. 115×130 cm.

PREVIATI (GAETANO)

1852 Ferrara—Lavagna 1920.

847 **Adoration of the Magi**

Lent by the BANCA COMMERCIALE ITALIANA, MILAN.
Oil on canvas. 96×196 cm.

MORBELLI (ANGELO)

1863 Alessandria—Milan 1919.

848 **Christmas at the Hospice**

Lent by the INTERNATIONAL GALLERY OF MODERN ART, VENICE.
Oil on canvas. 59×104 cm.

SEGANTINI (GIOVANNI)

1858 Arco (Trentino)—Maloja 1899.

849 **The Two Mothers**

Lent by the MUNICIPAL GALLERY OF MODERN ART, MILAN.
Oil on canvas. 160×300 cm.
Repr.: *Souvenir.*

CIARDI (GUGLIELMO)

1842 Treviso—Venice 1917.

850 **Washing in the Sun**

Lent by COMM. PAOLO GERLI, MILAN.
Oil on canvas. 46×90 cm.

GOLA (EMILIO)

1852 Milan—Milan 1923.

851 **The Naviglio near Milan**

Lent by SIGNOR MARIO RASINI, MILAN.
Oil on canvas. 132×173 cm.

TOMA (GIOACCHINO)

1831 Galatina—Naples 1891.

852 **Luisa Sanfelice, the Italian Patriot, in Prison**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.
Oil on canvas. 63×80 cm.
Repr.: *Souvenir.*

CREMONA (TRANQUILLO)

1837 Pavia—Milan 1878.

853 **Ivy**

Lent by the Municipal Museum, Turin.
Oil on canvas. 130×100 cm.
Repr.: *Souvenir.*

CARNEVALI (GIOVANNI, called PICCIO)

1806 Montegrini (Lago Maggiore)—Cremona 1873.

854 **Cupid Asleep**

Lent by Comm. Germano Benzoni, Milan.
Oil on canvas, circular. Diam.: 24 cm.

FAVRETTO (GIACOMO)

1849 Venice—Venice 1887.

855 **From the Balcony of the Ducal Palace**

Lent by Signora Corinna Uberti, Milan.
Oil on canvas. 71×54 cm.

SIGNORINI (TELEMACO)

1835 Florence—Florence 1901.

856 **The Mercato Vecchio, Florence**

Lent by Signora Pina Vidali Boncinelli, Florence.
Oil on canvas. 82×100 cm.

LEGA (SYLVESTRO)

1826 Modigliana—Florence 1895.

857 **Portrait of a Lady in Sky Blue**

Lent by the Contessa Nicoletta della Gherardesca.
Oil on canvas. 54.5×46 cm.

RANZONI (DANIELE)

1843 Intra—Intra 1887.

858 **Girl in White**

Lent by SIGNORA MARGHERITA SARFATTI, ROME.
Oil on canvas. 52×41 cm.

PELLEGRINI (DOMENICO)

1759 Galliera di Bassano—Rome 1840.

859 **Portrait of the Engraver Francesco Bartolozzi**

Lent by the ROYAL GALLERY OF THE ACADEMY, VENICE.
Oil on canvas. 106×90 cm.

APPIANI (ANDREA)

1754—Milan—1817.

860 **Portrait of the Scene Painter, Paolo Landriani**

Lent by the MUSEUM OF THE SCALA THEATRE, MILAN.
Oil on canvas. 54×39 cm.

HAYEZ (FRANCESCO)

1791 Venice—Milan 1882.

861 **Portrait of Count Camillo di Cavour**

Lent by the ROYAL BRERA GALLERY, MILAN.
Oil on canvas. 79×64 cm.
Repr. : *Souvenir.*

GIGNOUS (EUGENIO)

1850 Milan—Stresa 1906.

862 **A Grey Day**

Lent by the HON. GIACINTO MOTTA.
Oil on canvas. 33×42 cm.

FARUFFINI (FEDERICO)

1831 Sesto S. Giovanni (Milan)—Perugia 1869.

863 **Nymphs Bathing**

Lent by COMM. GIUSEPPE CRESPI, MILAN.

Oil on canvas. 38×49 cm.

CARNEVALI (GIOVANNI, called IL PICCIO)

1806 Montegrini (Lago Maggiore)—Cremona 1873.

864 **Portrait of Signor Ronzoni**

Lent by COMM. ETTORE MODIANO, BOLOGNA.

Oil on canvas. 56×73 cm.

PASINI (ALBERTO)

1826 Busseto—Cavoretto 1899.

865 **The Door of a Bazaar**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.

Oil on canvas. 35×27 cm.

DELLEANI (LORENZO)

1840 Pollone—Turin 1908.

866 **The Lake of Macrone**

Lent by the MUNICIPAL GALLERY OF MODERN ART, MILAN.

Oil on wood. 24×36 cm.

MIGLIARA (GIOVANNI)

1785 Alessandria—Milan 1837.

867 **The Piazza of the Cathedral, Milan**

Lent by COMM. ANGELO RIZZOLI, MILAN.

Oil on canvas. 46×58 cm.

HAYEZ (FRANCESCO)

1791 Venice—Milan 1882.

868 **Portrait of Princess di St. Antimo**

Lent by the Museo di S. Martino, Naples.

Oil on canvas. 117×89 cm.

CAMMARANO (MICHELE)

1835—Naples—1920.

869 **The Piazza of S. Marco**

Lent by the Royal Gallery of Modern Art, Rome.

Oil on canvas. 56×95 cm.

MORELLI (DOMENICO)

1823—Naples—1901.

870 **Christ Embalmed**

Lent by the Royal Gallery of Modern Art, Rome.

Oil on canvas. 110×81 cm.

PUCCINELLI (ANTONIO)

1822 Castelfranco di Toscana—Florence 1897.

871 **Portrait of Nerina Badioli**

Lent by the Royal Gallery of Modern Art, Rome.

Oil on canvas. 56×44 cm.

GRIGOLETTI (MICHELANGELO)

1801 Rozà Grande de Pordenone—1870.

872 **Portrait of Virginia Sartorelli**

Lent by the International Gallery of Modern Art, Venice.

Oil on canvas. 75×60 cm.

PASINI (ALBERTO)

1826 Busseto—Cavoretto 1899.

873 **A Cloister on the Bosphorus**

Lent by Rag. Aldo Peregrini, Milan.

Oil on canvas. 42×35 cm.

RANZONI (DANIELE)

1843 Intra—Intra 1889.

874 **Portrait of Signora Luvoni**

Lent by Signora Anna Maria Turri Gallina, Milan.

Oil on canvas. 103×63 cm.

BIANCHI (MOSÉ)

1840—Monza—1904.

875 **Crossing the Lagoon**

Lent by the Municipal Gallery of Modern Art, Milan.

Oil on canvas. 85×123 cm.

DE NITTIS (GIUSEPPE)

1846 Barletta—Saint Germain 1884.

876 **Buckingham Palace**

Lent by Comm. Aldo Annoni, Monza.

Oil on canvas. 40×57 cm.

MICHETTI (FRANCESCO PAOLO)

1851 Tocco a Casauria—Francavilla al Mare 1928.

877 **Procession in Abruzzi**

Lent by Comm. Mario Rossello, Milan.

Oil on canvas. 94×84 cm.

PALIZZI (FILIPPO)

1818 Vasto—Naples 1899.

878 **The Sick Donkey**

Lent by Comm. Eugenio Balzan, Milan.

Oil on canvas. 30×43 cm.

Repr.: *Souvenir.*

MICHETTI (FRANCESCO PAOLO)

1851 Tocco a Casauria—Francavilla al Mare 1928.

879 **Shepherdess**

Lent by the Royal Museum S. Martino, Naples.

Oil on canvas. 37×25 cm.

FATTORI (GIOVANNI)

1825 Leghorn—Florence 1908.

880 **Rest**

Lent by Riccardo Gualino, Turin.

Oil on canvas. 92×178 cm.

GIOVANNI SEGANTINI

1858 Arco (Trentino)—Maloja 1899.

881 **Spring in the Alps**

Lent by Signora Corinna Uberti, Milan.

Oil on canvas. 55×88 cm.

FATTORI (GIOVANNI)

1825 Leghorn—Florence 1908.

882 **The Rotunda at Leghorn**

Lent by the Gallery of Modern Art, Florence.

Oil on canvas. 13×36 cm.

PELLIZZA DA VOLPEDO (GIUSEPPE)

1868 Volpedo (Tortona)—Volpedo (Tortona) 1907.

883 **Shepherds**

Lent by the Royal Gallery of Modern Art, Rome.
Oil on canvas. 86×86 cm.

PREVIATI (GAETANO)

1852 Ferrara—Lavagna 1920.

884 **The House of the Virgin**

Lent by Rag. Germano Benzoni, Milan.
Oil on canvas. 28×43 cm.

LEGA (SILVESTRO)

1826 Modigliana—Florence 1895.

885 **The Betrothed**

Lent by Comm. Guido Rossi, Milan.
Oil on canvas. 35×75 cm.

FRAGIACOMO (PIETRO)

1856 Trieste—Venice 1922.

886 **Piazza S. Marco in the Rain**

Lent by the International Gallery of Modern Art, Venice.
Oil on canvas. 85×145 cm.

FAVRETTO (GIACOMO)

1849—Venice—1887.

887 **Vandalism**

Lent by the Royal Brera Gallery, Milan.
Oil on canvas. 100×67 cm.
Repr.: *Souvenir.*

SIGNORINI (TELEMACO)

1835—Florence—1901.

888 View of Leith

Lent by the Gallery of Modern Art, Florence.

Oil on canvas. 45.5×41.5 cm.

DE MARIA (MARIO)

1852—Bologna—1927.

889 The Tables of a Hostelry by Moonlight

Lent by the Royal Gallery of Modern Art, Rome.

Oil on canvas. 41×33 cm.

MICHETTI (FRANCESCO PAOLO)

1857 Tocca a Casouria—Francavilla al Mare 1928.

890 Abruzzi Shepherd

Lent by Sen. Giovanni Treccani, Milan.

Pastel. 79×46 cm.

GIOVANNI SEGANTINI

1858 Arco (Trentino)—Maloja 1899.

891 A Cow at a Trough

Lent by Comm. Ercole Vaghi, Milan.

Oil on canvas. 86×70 cm.

COSTA (GIOVANNI)

1826 Rome—Marina di Pisa 1903.

892 Monte Catria

Lent by Lord Northbourne.

Oil on canvas. 18.5×52 cm.

FATTORI (GIOVANNI)

1825 Leghorn—Florence 1908.

893 **Self Portrait**

Lent by COUNT GIUSTINIANI, FLORENCE.
Oil on canvas. 70×55 cm.

PALIZZI (FILIPPO)

1818 Vasto—Naples 1899.

894 **Head of a Calf**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.
Oil on canvas. 85×71 cm.
Repr. *Souvenir.*

BEZZI (BARTOLOMEO)

1851 Val di Sole (Trentino)—Clès (Trentino) 1923.

895 **Verona Houses on the Adige**

Lent by SIGNORA ISABELLA BEZZI OF MILAN.
Oil on canvas. 33×55 cm.

INDUNO (DOMENICO)

1815—Milan—1878.

896 **The Visit to the Foster-Mother**

Lent by COMM. VIMERCATI, MILAN.
Oil on canvas. 84×109 cm.

SCULPTURE

D'ORSI (ACHILLE)

b. 1845 Naples.

897 **Portrait of Filippo Palizzi, Bronze**

Lent by the ROYAL GALLERY OF MODERN ART, ROME.

GEMITO (VINCENZO)

1852—Naples—1928.

898 **Portrait of Giuseppe Verdi, Bronze**

Lent by the MUSEUM OF THE SCALA THEATRE, MILAN.

ROSSO (MEDARDO)

1858 Turin—Milan 1928.

899 **"Ecce Puer," Bronze**

Lent by SIGNORA CORINNA UBERTI, MILAN.

BARTOLINI (LORENZO)

1777 Savigliano Pravese—Florence 1850.

900 **Portrait of Teresa Guiccioli, Marble**

Lent by COUNT CARLO GAMBA, FLORENCE.

CANOVA (ANTONIO)

1757 Possagno—Venice—Rome—Venice 1822.

901 **Cupid and Psyche**

Lent by the VILLA CARLOTTA, CADENABBIA (COMO).

Psyche, lying on her back, raises her arms to the head of Cupid, who bends down to kiss her, encircling her with his left arm.

Marble. Height : 50 in. (127 cm.).

Copy executed in 1827 by the Bolognese sculptor Adamo Tadolini, for Count Sommariva, and always preserved in the Villa Carlotta, Lake Como.

Lit. : V. Malamani, *Canova,* 55.

The copy only is shown, because the present whereabouts of the original is not known.

CENTRAL HALL

RICCIO (ANDREA)

1460—Padua—1532.

902 Saint Martin

Lent by the ARCHEOLOGICAL MUSEUM OF THE DOGE'S PALACE, VENICE.

St. Martin is a young man in armour seated on a richly saddled horse, walking from right to left. He turns, and with his sword slices a small piece from his cloak to give to the almost naked beggar seated in the bottom right-hand corner. The top of the plaque is decorated with garlands, cherubims and bucranes.

Bronze plaque. 29×21¼ in. (73×54 cm.).

Lit.: Planiscig, *Venezianische Bildhauer der Renaissance,* 1921, 127 (repr.); and *Andrea Riccio,* 1925, 234 (repr.).

Repr.: *Souvenir.*

A. Venturi (*Gall. Naz. Ital.*, II, 56) claimed this relief as the work of the late 15th century mannerist Tiziano Aspetti.

NORTH ITALIAN

Early 15th Century.

903 Cassone, in wood and gesso.

Lent by COMM. BARSANTI, ROME.

Decorated in gesso with horseman and ladies, connected by floral arabesques.

Wood. 56½×21×22½ in. (143.5×53×57 cm.).

A very similar, perhaps the same, cassone was in the Castello Vincigliata (repr. Schubring, *Cassoni,* 1915, 222, as Florentine).

FRANCESCO DI GIORGIO MARTINI

1439 Siena—Urbino—Siena 1502.

904 The Deposition

Lent by the CHURCH OF THE CARMINE, VENICE.

In the centre is the Cross. To the left, the Virgin supports the body of the dead Christ, while a woman bends over him, and a bearded man brings a pot of ointment. Behind her, another man turns to look at Mary Magdalene and another woman, who make frantic gestures of grief. On the right sits St. John with his head on his hand, and behind him kneel Federigo da Montefeltro, his son Giudobaldo, and a courtier, perhaps Count Ubaldini.

Bronze plaque. 34×29½ in. (86×57 cm.).

From the Compagnia della Santa Croce, Urbino.

Lit.: Lazzaro, *Delle Chiese di Urbino,* 1801, 86; Bode, *L'Arte,* 1893, 77 (repr.), and *Prussian Jahrbuch,* XXV, 1902, 132–37;

Venturi, VI, 506–7 : and *L'Arte*, 1923, 199 (repr.) ; Schubring, *Die Plastik Sienas im Quattrocento*, 1907, 186–188 (repr.).
Repr. : *Souvenir.*
This relief is the centre of a group (including the Flagellation in Perugia and the " Discord " in the Victoria and Albert Museum, London) which has been very variously attributed. Bode first suggested Verrocchio as its author, later Leonardo da Vinci. Venturi, also starting from Verrocchio, long maintained it was by Bertoldo, but has recently assented to the theory of Schubring that its true author is Francesco di Giorgio. This last view is supported by Planiscig (*Vienna Jahrbuch*, 1929). Lazzari (*loc. cit.*) mentions as inscription on the frame or base : *Invictissimi Federici Urbini Duci Oblatio.*

JACOPO DELLA QUERCIA

1371 Siena—Lucca—Bologna—Siena 1438.

905 Virgin and Child, with St. Anthony and a Donor

Lent by Comm. Ugo Ojetti, Florence.
To the left is the Virgin, seated on a raised throne, with her head turned slightly to the left. She holds the Child, who stands on her knee. To the right kneels the donor dressed in monk's habit, a cardinal's hat at his feet. Behind him stands St. Anthony Abbot. Both look fervently at the Virgin.
Marble. 48 × 53 in. (120 × 131 cm.).
In the chapel of S. Sebastian, Siena Cathedral, until the chapel was destroyed in the 17th century. Villa Corsano, Val d' Arbia.
Lit. : Supino, *Jacopo della Quercia*, 1926, 66 (repr.) ; Bacci, *Jacopo della Quercia*, 1929, 279 (repr.).
Repr. : *Souvenir.*
Executed for Cardinal Antonio Casini for the chapel of S. Sebastian, Siena Cathedral, in 1438, the year of della Quercia's death. Should be compared with the portal of S. Petronio, Bologna, which dates from 1425–30. The greenish tint of the marble is due to its having at one time lain in a vineyard and been affected by the sulphurous spray used to prevent phylloxera. A figure of S. Sebastian was originally on the left of the Virgin.

VENETIAN

15th Century.

906 Cassone in Gilt Wood

Lent by the Museum of the Ça d'Oro, Venice.
The front is entirely decorated with ornament in low relief, gilt, consisting of grape clusters arranged among four rectangular spaces.
Wood. 71½ × 23½ × 23½ in. (180 × 59 × 59 cm.).
Coll. : Dino Barozzi.

AGOSTINO DI DUCCIO

1418 Florence—Modena—Venice—Rimini—Perugia—
Bologna—Florence after 1481.

907 Augustus and the Sibyl

Lent by the ITALIAN GOVERNMENT FROM THE MUNICIPAL MUSEUM IN THE SFORZA CASTLE, MILAN.

On the left Augustus and Livia on horseback are stopped in their course by the Sibyl, who raises her hand in warning. To the right two courtiers, also on horseback, show concern at her prophecy. The background is a hilly landscape, with a column surmounted by a *putto* on the extreme right.

Marble bas-relief. 33×73 in. (84×186 cm.).

Executed for the monastery of S. Maria della Scolea, near Rimini, the refuge of Ginevra d'Este, first wife of Sigismondo Malatesta (*cf.* the portrait No. 150).

Lit.: *Venturi*, VI, 397 (repr.).

DONATELLO (DONATO DI NICCOLÒ DI BETTO BARDI)

c. 1383 Florence—Rome—Florence—Siena—Padua—
Florence 1466.

908 David

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

He is standing, almost naked, with his left foot on Goliath's head, Goliath's sword in his right hand, his left holding the stone on his hip. He wears a large-brimmed hat, decorated with a wreath, over his long hair. Goliath's helmet, lying between his feet, is decorated with a triumph of *putti*. The base is a closely-woven wreath.

Bronze. Height: 62½ in. (156 cm.).

Made in the Opera del Duomo, Florence, 1416. Sent to the Palazzo Pubblico. Successively in the Courtyard of Medici Palace, the Courtyard of Palazzo Vecchio, and the Gallery of the Uffizi.

Lit.: *Vasari*, II, 406; Venturi, *Storia*, VI, 272 (repr.); Schubring, *Donatello* (Klassiker der Kunst), 1922, XXVIII, 34 (repr.).

Repr.: *Souvenir*.

The first large bronze statue in the round to be executed since classical times. Designed as a fountain in which the water flowed from Goliath's severed neck.

Attributed to BARTOLOMEO MONTANGNA

909 Cassone with Painted Scenes

Lent by the Poldi Pezzoli Museum, Milan.

The front is gilt and ornamented with three roundels. In the centre, a coat-of-arms in relief of the Buri family, Verona (per pale argent and gules, a bear rampant, sable) ; to the left, Diulius, a Roman Consul, and his wife in conversation, beneath a loggia ; to the right, Tucia, the vestal virgin, running into the house with a sieve. Inscribed : *DIXISSEM TIBI NISI PVTASSEM OMNIBVS VIRIS OS OLERE.*

Wood. 83×28×29 in. (208×72×70 cm.).

Lit. : Borenius, *Painters of Vicenza,* 1909, 66 ; *Venturi,* VII, ii, 496 ; Schubring, *Cassoni,* 1915, 364 (repr. with bibliography).

Diulius was granted a triumph after winning a naval battle. When objection was raised to his breath, he asked his wife why she had not told him of it ; whereupon she retorted in the words inscribed on the chest : "I should have told you if I had not thought that all men's breath smelt." Tucia, accused of breaking her vow of virginity, proved her innocence by bringing water from the Tiber to the Temple in a sieve.

VERROCCHIO (ANDREA DI MICHELE DI FRANCESCO CIONI)

1435 Florence—Pistoia—Venice 1488.

910 David

Lent by the National Museum (Bargello), Florence.

A lightly-built young man, dressed in a tunic and kilt, standing with his weight on his right leg. He holds a short sword in his right hand, and his left hand on his hip. Beside his left foot is Goliath, the mark of David's stone being visible on his forehead.

Bronze. Height : 48 in. (120 cm.).

Originally in the Villa of Careggi near Florence. 1476 sold by Lorenzo and Giuliano dei Medici to the Signoria for 150 florins and placed in the Palazzo Vecchio. In the 17th century removed to the Guardaroba. In the Uffizi 1777.

Lit. : *Vasari,* III, 360 ; Cruttwell, *Verrocchio,* 1904, 64 (repr.) ; Mackowsky, *Verrocchio,* 21 (repr.).

Repr. : *Souvenir.*

Designed to be looked at with the head full face and the body turned slightly to left.

VITTORIA (ALESSANDRO)

c. 1515 The Trentino—Venice 1605.

911 Bust of Domenico Duodo (d. 1596)

Lent by the Royal Gallery of the Accademia, Venice.

He has a short beard, and is growing bald. He wears a richly brocaded cloak.

Marble. Height : 32 in. (81 cm.).

Palazzo Duodo, Monselice ; Coll. Balbi Valier, Venice.

Lit. : Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, 518 (repr.).

Repr. : *Souvenir.*

URBINO

circa 1480.

912 Cassone, intarsiated

Lent by the Royal Gallery of Urbino.

The front is divided into three parts by decorated pilasters. In the centre is an architectural view, right and left decorative designs in the form of fountains. At the ends are festoons and ribbons and a monogram.

Wood. 82×44×34 in. (206×110×85 cm.).

Lit. : Schubring, *Cassòni*, 1915, 339.

Schubring (*loc. cit.*) connects this cassone with architectural compositions given to Piero della Francesca (*cf.* No. 509).

BERNINI (GIOVANNI LORENZO)

1598 Naples—Rome—Paris—Rome 1680.

913 Bust of Francis I of Este

Lent by the Royal Este Gallery, Modena.

He is a young man with a slight moustache and long curly hair falling over his shoulders. His head is turned three-quarters to left. He wears a lace collar, and a suit of armour round which is thrown voluminous drapery.

Marble. Height with base : 38 in. (97 cm.).

Executed for Francis of Este, and in Este Collection ever since.

Lit. : Fraschetti, *Il Bernini*, 1900, 226 ; Benkard, *Bernini*, 1926, 44 (repr.).

Repr. : *Souvenir.*

Executed 1650–51 without personal knowledge of the model, but from two portraits by Sustermans.

MICHELANGELO (BUONARROTI)

1475 Castel Caprese—Florence—Rome 1564

914 David (?)

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

He is standing, with his left arm bent across his body, as if tugging at something which hangs behind his right shoulder. His right foot is placed on a mound. He looks sharply to the left.

Marble. Height: 58¾ in. (149 cm.).

1553. Inventory of Guardaroba of Cosimo I. For many years stood unrecognised in a niche of the theatre in the Boboli gardens. Later in the Uffizi Gallery.

Lit.: *Vasari*, VII, 201; Frey, *Die Briefe des Michelangiolo Buonarotti*, 1907, 324; Thode, *Michelangelo*, 1912, III, 471 (repr.).

Repr.: Klassiker der Kunst, *Michelangelo*, 106; *Souvenir*.

Probably the "Apollo drawing an Arrow from his Quiver," executed for Baccio Valori in 1530, mentioned in Vasari (*loc. cit.*). As to whether Michelangelo intended it for Apollo or David, see Thode (*loc. cit.*). A. E. Popp (*Die Medici Kapelle Michelangelo*, 1922) believes it to have been part of the scheme of decoration of the Medici Tombs, San Lorenzo, Florence. A wax model in the Victoria & Albert Museum, London (4116), if by Michelangelo, is a first sketch for this David.

TUSCAN

18th Century.

915–918 Four Tapestries

Lent by the ROYAL GALLERIES, FLORENCE.

Allegorical representations of the four quarters of the world, surrounded by a wide border with a scroll bearing a Latin inscription in the centre, below.

Executed in the Tuscan factories between 1718 and 1723 after the cartoons of Vittorio Mignot and Leonardo Bernini.

Height: 64×184 in. (157½×460 cm.).

Repr.: *Souvenir* (Europe only).

SOUTH ROOM

- 324 -

MORONE (DOMENICO)

1442—Verona—after 1508.

919 Scenes from the Life of St. Blaise

Lent by the MUNICIPAL MUSEUM, VICENZA.

(1) St. Blaise, wearing a bishop's mitre, is seated before his cave in the wilderness with one hand stroking the forehead of a lion, with the other giving some food to a fox. A stag and a panther look on. (2) The saint is bound to a stake, being tortured. To the left are the officials responsible for his torture ; to the right, women kneel in adoration, one of them collecting his blood. (3) He kneels in the centre, while the executioner raises his sword. Two of his companions have already been beheaded. Around him are soldiers, two of whom are on horseback.

Tempera on wood. 13¾×106¼ in. (35×270 cm.).

From the Church of St. Blaise (S. Biagio), Vicenza. Bequeathed to the Museum by Paolina Porto Godi.

Lit. : Borenius, *Painters of Vicenza*, 1909, 99 (first attribution to Morone) ; B. Berenson, *Three Essays in Method*, Oxford, 1927, 65 (repr.).

Predella of an altarpiece, now lost, traditionally attributed to Montagna.

TUSCAN SCHOOL

c. 1400.

920 The Thebaid

Lent by the EARL OF CRAWFORD AND BALCARRES.

Various incidents from the lives of the hermits of the Thebaid and of the founders of the religious orders.

Wood. 31×89 in. (78.8×225.5 cm.).

Bought in Florence probably in 1865.

Not previously exhibited.

Related to the frescoes of the Thebaid in the Campo Santo at Pisa. In style, suggests a follower of Lorenzo Monaco.

MATTEO DI GIOVANNI

1430–35 Borgo San Sepolcro—Siena 1495.

921 Virgin and Child with Angels

Lent by the GALLERY OF THE PRINCE PRIMATE OF HUNGARY, ESZTERGOM.

The Virgin is seated in the centre, seen three-quarter-length, turned slightly to the right and supporting with her left hand the Child, who is seated on her knee. On either side of her stands an angel with folded hands.

Tempera on wood. 20×30 in. (51×76 cm.).

Lit.: Gerrevich in *Primas Album*, Budapest, 1928 (repr.).

CASTELLO NATIVITY (Master of the)

Active late 15th Century, Florence.

922 The Virgin Adoring the Child

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

The Virgin is kneeling, almost profile left, looking tenderly at the Child lying naked on the bottom of her robe. In the background, seen between looped-up brocade curtains, a rose hedge with a hilly landscape beyond.

Tempera on wood. 34×23 in. (86.3×58.5 cm.).

Bequeathed by C. Brinsley Marlay to the Fitzwilliam Museum, 1912.

Lit.: W. G. Constable, *Pictures in the Marlay Bequest, Fitzwilliam Museum*, 1927, No. 14 (repr.) and *Burlington Magazine*, xlvii, 281 (repr.); *Van Marle*, XI, 300.

The artist was named by Berenson (*Catalogue of the John G. Johnson Collection*, I, 17) from a Nativity in the Royal Villa of Castello, near Florence. Works by him are in the Johnson Collection and the Louvre (1657, as Florentine School).

FIORENZO DI LORENZO

c. 1445—Perugia—1525.

923 Triptych: Virgin and Child with Saints

Lent by the ROYAL GALLERY, PERUGIA.

In the centre is the Virgin enthroned with the Child in benediction on her knee, adored by two angels kneeling on the arms of her throne, and two donors, a Carthusian and a layman, kneeling before her. To the left is St. Mustiola with her emblem, a ring or fetter suspended on a cord, and St. Andrew ; to the right, St. Peter and St. Francis. In the centre of the predella is the dead Christ, with the Virgin and St. John. To the left is a Carthusian donor, St. Bernardino and St. John Baptist ; to the right a Carthusian donor, St. Jerome and the archangel Michael.

Tempera on wood. 55½×72 in. (118×182 cm.).

From the Fraternità della Giustizia.

Lit. : *Crowe & Cavalcaselle,* v, 268n ; Berenson, *Central Italian Painters,* 1909, 169 ; *Venturi,* VII, ii, 569.

ROSSELLI (COSIMO)

1438 Florence—Rome—Florence 1557.

924 The Triumph of Chastity

Lent by the ROYAL GALLERY, TURIN.

Chastity, a white-robed girl, crowned with laurel, is seated on a triumphal car drawn by two unicorns. Before her sits Love, with his arms bound behind him, and before the car walks a girl in white bearing a banner on which is Chastity's emblem, the ermine. Groups of women stand in the background, in which is a lake with boys bathing, and a walled town.

Oil (?) on wood. 16½×25½ in. (42×65 cm.).

Presented to the Gallery by the Marchese Grosa di Vergagni, 1847.

Lit. : *Morelli,* I, 86 (as in the style of Botticelli) ; Toesca, *l'Arte,* 1903, 245 (repr.) ; Berenson, *Florentine Painters,* 1909, 179 ; *Crowe & Cavalcaselle,* IV, 263, 343 (as school of Botticelli) ; *Venturi,* VII, i, 768 (as follower of Ghirlandaio) ; Schubring, *Cassoni,* 1915, No. 325 (as school of Botticelli) ; *Van Marle,* XI, 616n.

Formerly described as in the manner of Botticelli. Probably part of a cassone, to which also belonged the *Love and Chastity,* in the National Gallery, London (No. 1196), and two other panels in the Adorno Collection, Genoa.

MICHELE DA VERONA

1470—Verona—1536-44.

925 Cloelia Crossing the Tiber

Lent by the MARQUESS OF BATH.

Cloelia, a Roman virgin, one of the hostages given to Lars Porsena, when he was besieging Rome, escaped from the Etruscan camp and swam across the Tiber on horseback to Rome. The Romans sent her back, but Lars Porsena, in admiration of her courage, set her at liberty. In the right foreground is Cloelia, in midstream, with her fellow hostages and Etruscan soldiers standing on the bank. On the left, the Etruscan camp ; on the right, Rome. On the saddle of an Etruscan soldier, in the left foreground, an inscription in Hebrew characters.

Wood. 42×60 in. (106.8×152 cm).

Lit. : Berenson, *North Italian Painters*, 1910, 277 (as Parenzano) ; *Venturi*, VII, iii, 290n (as Parenzano) ; Schubring, *Cassoni*, 1923, 363 (as Parenzano).

Formerly attributed to Mantegna.

BALDOVINETTI (ALESSO), Follower of

1425—Florence—1499.

926 The Virgin Adoring

Lent by W. H. WOODWARD.

A fragment of a Nativity. The Virgin seen three-quarter-length, has her head bowed as towards the Child, her eyes downcast, her hands joined. Background, the interior angle of a ruined building with the ass and the ox eating hay from a manger on the right.

Tempera on wood. 26½×13½ in. (67×35 cm.).

Coll. : T. G. Arthur, sold March 1914, No. 141 (as Filippo Lippi). Purchased from Buttery.

Exh. : Burlington Fine Arts Club, 1919, No. 35 (as School of Verrocchio) ; Agnew's, London, 1924, No. 1 (as School of Verrocchio).

Lit. : Borenius, *Burlington Magazine*, XXX, 129 (repr.) ; W. G. Constable, *Paintings by Italian Masters in the possession of William Harrison Woodward*, 1928, No. 2 (repr.).

Has generally been regarded as one of a group of Madonnas, attributed to Verrocchio or a follower, of which examples are in Berlin, the National Gallery, London, Frankfurt, and the Metropolitan Museum, New York. Closer analysis suggests that certain of these Madonnas, and in particular the Woodward picture, are more nearly related to the work of Baldovinetti.

GIOVANNI DI PAOLO

1402—Siena—1482.

927—932 Scenes from the Life of St. John the Baptist

Lent by MARTIN A. RYERSON.

Six panels : (1) St. John the Baptist leaves the city, and is seen again going up into the hills. (2) He points out Christ to his disciples in the wilderness. (3) He is visited in prison by two of his followers. (4) Salome kneels before Herod at the feast and asks for the head of John the Baptist. (5) St. John the Baptist is beheaded, his body leaning out through the prison window. (6) The head of St. John the Baptist is presented to Herod on a charger.

Tempera on wood. Each panel: 26×14¾ in. (66×37.5 cm.).

Coll. : Aynard, Lyons, sold Dec. 1, 1913, 51. With Kleinberger, Paris, 1914.

Exh. : Kleinberger, New York, 1917, No. 54–9.

Lit. : Perkins, *Rassegna d'Arte Senese* III, 82 ; *Crowe & Cavalcaselle*, V, 178 (ed. note) ; Berenson, *Central Italian Painters*, 1909, 177 ; Schubring, *Cassoni*, 1915, 324 (repr.) ; De Nicola, *Burlington Magazine*, XXXIII, 45 (repr.).

De Nicola (*loc. cit.*) conjectures that the panels formed the lower tier of an altarpiece, of which the upper tier was partly formed by a panel in the Philip Lehman Coll., New York, and two in the Münster Museum, all representing scenes from the life of the Baptist. Schubring (*loc. cit.*) suggests that they formed part of an octagonal ciborium, the seventh panel (lost) representing the birth of St. John, and the eighth forming the door.

GIOVANNI DA BOLOGNA

933 Rape of a Sabine Woman

Lent by GEORGE DURLACHER.

A naked, bearded Roman carrying a Sabine woman on his left shoulder. Her left arm is raised, her head thrown back.

Light bronze. 28 in. (70 cm.).

SCULPTURE

RUSTICI (GIOVANNI FRANCESCO)

1474—Florence—1554.

934 Mercury

Lent by HENRY HARRIS.

A nude, beardless young man, with his right foot resting on a globe, his left stretched out behind him, as if he was about to take flight. He holds out his right hand before him, his left is on his hip.

Bronze. Height : 19 in. (48 cm.).

Made for the top of a fountain in the courtyard of the Medici Palace (Riccardi), Florence.
Lit.: *Vasari,* VI, 602; C. Loeser, *Burlington Magazine,* 1928, i, 266 (repr.).
Repr.: *Souvenir.*
The figure originally held in its hand what Vasari describes as "an instrument with four metal blades resembling a butterfly, which is turned with the water it spouts. A rod passes through the body to the mouth." The hole for this rod may be seen behind the figure.

Attributed to TORRIGIANI (PIETRO)

1474 Florence—London—Seville 1522.

935 ("The Henry VII Cope")

Lent by the REVD. THE RECTOR, STONYHURST COLLEGE.
Florentine cut velvet with gold ground, entirely without seam. The crown of England on portcullis is thrice repeated, the rest of the space is occupied by Tudor roses on scrolls. The hood and orphrey are embroidered with the Annunciation and figures of saints (much restored). These are of later date and seem to be English work.
60×128 in. (152×324.5 cm.).
In the possession of English Jesuits at St. Omer, Bruges, Liège; at Stonyhurst since 1797.
Exh.: South Kensington Museum, Loan Exhibition 1862, No. 3005; Tudor Exhibition, 1890, London, No. 790; Liverpool Royal Institution, Catholic Exhibition, 1929, No. 359.
Lit.: J. Gerard, *Stonyhurst College,* 1894, 253; *The Stonyhurst Magazine,* 1910, XII, 60, 85 (repr.).
Repr.: *Souvenir.*
The cope was made for Westminster Abbey, and was taken by Henry VIII to the "Field of the Cloth of Gold." In Henry VII's will, *Testamenta Vetusta, ed. Nicholas,* I, 33, it is stated that the vestments were made in Florence.

CASE 936

ITALIAN

16th Century.

A Cope and Two Tunicles

Lent by the MUSEUM OF THE BASILICA, GANDINO (BERGAMO).
Florentine cut velvet, with gold embroidered ground with a design of red velvet and flowers worked relief. The Assumption is embroidered on the hood of the cope, and a series of saints in niches in the border.
Height: Cope, 52 in. (132 cm.); Tunicles, 47 in. (120 cm.).
Lit.: F. Podreider, *Storia dei tessuti d'arte in Italia,* 1928, 111.

CASE 937

ANTICO?

A **Bronze Plaquette of Antinous**

Lent by HENRY OPPENHEIMER.

Bust of a young man, with long curly hair, in profile to right.

Bronze. $7\frac{3}{4}\times6\frac{3}{4}$ in. (20×17 cm.).

Lit.: Molinier, *Les Plaquettes*, 1886, No. 58.

Probably by Antico after the Antique. Molinier quotes another example in Kaiser-Friedrich Museum, Berlin, which cannot be traced.

PADUAN

Early xvith Century.

B **Woman and Child**

Lent by HENRY HARRIS.

She is naked, seated on the stump of a tree, carrying a baby on her left arm and a horn in her left hand; in her right, a cup. She wears an elaborate headdress.

Bronze. Height: $9\frac{1}{4}$ in. (23 cm.).

Unique model, never previously published or exhibited.

PADUAN

Early xvith Century.

C **Heraldic Plaquette**

Lent by SIR OTTO BEIT, BART.

A harpy holding a rake, which has a fleur-de-lys handle, in her right claw, in a shield with decorative scroll-work.

Bronze. Diam.: 16 cm.

ANTICO (PIER JACOPO ALARI BONACOLSI)

1455—Mantua—1528.

D **Atropos**

Lent by SIR OTTO BEIT, BART.

She is naked, with her left arm raised as though drawing a thread from the shuttle (now lost) in her right hand. Black varnish patina, partly cleaned off.

Bronze. Height : 11½ in. (28.5 cm.).

Exh. : Burlington Fine Arts Club, 1913, No. 46.

Lit. : Hermann, *Vienna Jahrbuch,* XXVIII (1910), 251 (repr.); Bode, *Bronzestatuetten,* 36.

Usually catalogued as a Venus. Other casts from this model are in the Museum, Vienna, and the Ashmolean Museum, Oxford.

PADUAN MASTER (c. 1490)

E **Europa**

Lent by the Museum of Fine Arts, Budapest.

Europa is seated on the bull's back, and bends over him as if to strike him. He raises his head and opens his mouth, as if roaring.

Bronze. Height : 6½ in. (16 cm.).

Coll. : Stephen Ferenczy, Budapest.

Lit. : Planiscig, *Venezianische Bildhauer der Renaissance,* 1921, 110; and *Andrea Riccio,* 1925, 59 (repr.); Bode, *Bronzestatuetten,* 29 (repr.).

Meller's attribution to Bertoldo is not generally accepted. Planiscig attributes it to Bartolommeo Bellano, Bode to an unknown Paduan.

RICCIO (ANDREA)

1460—Padua—1532.

F **A Walking Satyr**

Lent by Sir Otto Beit, Bart.

The Satyr, with ram's horns and goat's legs, moving forward with arms outstretched.

Bronze. Height : 14½ in. (36·5 cm.).

Lit. : W. Bode, *Catalogue of Pictures and Bronzes in the Collection of Mr. Otto Beit,* 110.

BERTOLDO DI GIOVANNI

c. 1430—Florence—1491.

938 **Apollo?**

Lent by the National Museum (Bargello), Florence.

A boy, naked save for his socks and sandals, dancing along, with his head on one side, playing a fiddle.

Bronze. Height : 17¾ in. (44 cm.).

Lit.: Bode, *Bertoldo*, 1925, 91 (repr.); and *Bronzestatuetten*, 14. This figure is unfinished, and shows how much some bronzes of the period were worked over with file and chisel after they had been cast. It has been identified also as Arion and Orpheus.

CASE 939.

ANTICO (PIER JACOPO ALARI-BONACOLSI)

c. 1455—Mantua—1528.

A **Hercules and the Serpents**

Lent by the VICTORIA AND ALBERT MUSEUM, LONDON.

The child Hercules kneeling on a richly decorated bed, strangling the serpents, flanked by two women who turn away with gestures of horror. Above is Juno in her chariot drawn by peacocks.

Bronze, circular. Diam.: 12¾ in. (32.5 cm.).

Lit.: Hermann, *Vienna Jahrbuch*, XXVIII (1910), 201 ff. (repr.); Planiscig, *Die Estensische Kunstsammlung*, I, 1919, Nos. 183, 184; Molinier, *Les Plaquettes*, Nos. 486–489.

This and the next four numbers are part of the same series. Antico's authorship was established by Hermann (*loc. cit.*). All are in their original frames, which show traces of having once been gilt.

B **Hercules and the Hydra**

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

Hercules is a beardless young man. He lunges at the monster, and, grasping one of its necks with his left hand, strikes at it with the club in his right. On the right is a tree on which hangs his bow, quiver and cloak.

Bronze, circular. Diam.: 12¾ in. (32.5 cm.).

From the last Duke of Modena, 1868; Este Collection, Vienna.

Lit.: See note on No. 939A.

Repr.: *Souvenir.*

The frame, the hair, and part of the drapery have been regilt.

C **Hercules and the Lion**

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

He stands astride the Nemean lion and wrenches open its jaws. His cloak flies out behind him. His bow and quiver hang on a tree to the right. His beard has begun to grow.

Bronze, circular. Diam.: 12¾ in. (32.5 cm.).

From the last Duke of Modena, 1868; Este Collection, Vienna.

Lit.: See note on No. 939A.

Repr.: *Souvenir.*

The frame, the hair, and part of the drapery have been regilt.

D Hercules and the Stag

Lent by the Kunsthistorisches Museum, Vienna.
Hercules, with a thick beard, wearing the Nemean lion-skin, kneels on the stag's back and, grasping its horns, forces back its neck.
Bronze, circular. Diam.: 12¾ in. (32.5 cm.).
Collection Ambras, 1821.
Lit.: See note on No. 939A. Planiscig, *Die Bronzeplastiken* (in Vienna Museum), 1924, No. 106. Not in Molinier (*loc. cit.*).

E Hercules with the Erymanthian Boar

Lent by the Victoria and Albert Museum, London.
Hercules wearing the lion skin and carrying the boar over his shoulders. To the right is a tree, on a branch of which hang his bow and quiver.
Bronze, circular. Diam.: 12¾ in. (32.5 cm.).
Lit.: See note on No. 939A.

ATTAVANTE DEGLI ATTAVANTI

Active Florence in 16th Century.

F Choir Book (Diurni Domenicalis Pars IV)

Lent by the Laurentian Library, Florence.
Manuscript, contains two full-page miniatures of the history of S. Bernardino and numerous initials.
179ff. Vellum. 27¾×20 in. (69.5×50.5 cm.).

? MANTUAN

16th Century.

940 Cupids Gathering Grapes and Playing

Lent by the Marquess of Northampton, D.S.O.
It bears the arms of a Gonzaga Cardinal. Probably designed by Giulio Romano, and woven at Mantua or Ferrara early in the sixteenth century.
Tapestry. 12 ft. 6 in.×12 ft. 10 in. (381×391 cm.).
From Compton Wynyates.
Lit.: Göbel, *Wandteppiche*, II, 405; Kendrick, *Burlington Magazine*, LVI, 16.
Made either for Ercole Gonzaga, Cardinal in 1527, and Bishop of Mantua from 1520 to 1563 (less probably), or for his kinsman Sigismondo, Cardinal in 1505 and Bishop of Mantua from 1511–1520. Drawings connected with this tapestry and others of the same subject (such as that in the Victoria and Albert Museum) are in the Bridgewater House Coll., Nottingham Gallery, British Museum, and the Victoria and Albert Museum.

POLLAIUOLO (ANTONIO)

1429 Florence—Rome 1498.

941 Hercules and Antaeus

Lent by the National Museum (Bargello), Florence.

Hercules, represented as a beardless man, holds the struggling Antæus round the waist. He has lifted him off the ground and is squeezing the breath out of him. Round his loins is the Nemean lion's skin, which falls behind him forming a support. On original base with tortoises for feet.

Bronze. Height : 17¾ in. (44 cm.).

In the 1459 inventory of private apartment of Giuliano dei Medici, Riccardi Palace, Florence.

Lit. : Bode, *Bronzestatuetten*, 17 (repr.) ; Cruttwell, *Pollaiuolo*, 1907, 81 (repr.).

Compare the painting No. 196B.

CASE 942

ALBERTINELLI (MARIOTTO)

1474 Florence—Rome—Florence 1575.

Virgin and Child, with Saints

Lent by the Poldi Pezzoli Museum, Milan.

A miniature shrine with shutters. In the centre is the Virgin, giving her breast to the Child, who is on her right knee. On the left shutter is St. Catherine kneeling with her hands folded, and her wheel of martyrdom lying before her. On the right shutter is St. Barbara kneeling on her father, by whom she was beheaded. Behind her is her emblem, the tower in which she was imprisoned. She carries a phœnix feather in token of her Eastern origin. On the outside of the shutters is the Annunciation in grisaille. Dated on the frame of the central panel, at the bottom : M D.

Oil on wood. Open, 11¾×17¼ in. (30×44 cm.) ; shut, 11¾×8¾ in. (30×22 cm.).

Coll. : Signor Camillo Fumagalli, Milan.

Lit. : *Morelli*, I, 124 ; *Crowe & Cavalcaselle*, VI, 93 ; *Venturi*, IX, i, 361 (repr.).

Before Morelli wrote, this triptych was attributed to Fra Bartolommeo. Crowe & Cavalcaselle call the Saint to the right St. Catherine of Hungary, but no such saint exists. The iconography of St. Barbara in this picture is unusual, and shows Northern influence, as does the landscape and technique generally.

CASE 942 (*continued*)

MEDALS

MANTUAN SCHOOL, in manner of L'Antico

c. 1500.

A **Medal of Giulia Astallia**

Lent by Henry Oppenheimer.

Half-figure of Giulia Astallia in left profile. *Rev.:* Phœnix on pyre.

Bronze cast. Diam.: 63 mm.

Rosenheim sale, 1923 (lot 29).

Lit.: Armand, *Medailleurs italiens*, 1883, I, 83, 3; Hill, *Select Italian Medals of the Renaissance*, 1915, pl. 19, 5.

Attributed to ADRIANO FIORENTINO

Working 1488–1499.

B **Medal of Emilia Pio, Wife of Antonio da Montefeltro (c. 1495 ?)**

Lent by Henry Oppenheimer.

Bust of Emilia in right profile. *Rev.:* Funeral pyramid.

Bronze cast. Diam.: 84 mm.

Exh.: Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913, pl. lxv, 13.

Lit.: *Armand*, II, 118, 55; *Habich*, pl. liii, 2.

NICCOLÒ DI FORZORE SPINELLI (called FIORENTINO)

1430—Florence—1514.

C **Medal of Giovanna Albizzi Tornabuoni**

Lent by the National Museum (Bargello), Florence.

Bust in profile to the right. Inscribed: *VXOR · LAVRENTII· DE TORNABONIS · IOANNA · ALBIZA.*

Rev.: Full-length figure of Fortune (?), with winged head-dress, carrying a bow and arrow, inscribed: *GERENS · ET VIRGINIS· ARMA · VIRGINIS · OS · HABITVM · QVE.*

Bronze cast. Diam.: 80 mm.

Lit.: Hill, *Select Italian Medals af the Renaissance*, 1915, pl. 29; and *Medals of the Renaissance*, 1920, 81.

CASE 942 (*continued*)

PISANELLO (ANTONIO PISANO)

Born before 1395; died 1455.

D **Niccolò Piccinino**

Lent by the CIVIC MUSEUM, BRESCIA.

Bust of a clean-shaven man wearing a large hat, in profile to left. *Rev.:* A winged she-griffin suckling two infants. Signed: *PISANI.P.OPVS.*

Bronze cast. Diam.: 88 mm.

Lit.: Hill, *Pisanello*, 1905, 127 (repr.).

GAMBELLO (VETTOR)

Working Venice 1484–1537.

E **Medal of Gentile Bellini (1429–1507)**

Lent by HENRY OPPENHEIMER.

Bust of Gentile in left profile. *Rev.:* Inscription claiming that the artist has equalled and surpassed Nature, adding to the qualities with which she has endowed Gentile: *GENTILI TRIBVIT QVOD POTVIT VIRO NATVRA HOC POTVIT VICTOR ET ADDIDIT.*

Attributed to MAFFEO OLIVIERI

Working Venice, about 1523–1527.

F **Medal of Altobello Averoldo of Brescia, Papal Legate in Venice**

Lent by HENRY OPPENHEIMER.

Bust of Averoldo, in right profile wearing berretta. *Rev.:* Two men unveiling Truth.

Bronze cast. Diam.: 94 mm.

Exh.: Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913, pl. lxiv, 29.

PISANELLO (ANTONIO PISANO)

Born before 1395; died 1455.

G **Malatesta Novello**

Lent by the CIVIC MUSEUM, BRESCIA.

Bust of a young clean-shaven man, in profile to left. *Rev.:* Novello in armour kneeling before a crucifix. Signed: *OPVS PISANI PICTORIS.*

Bronze cast. Diam. 84 mm.

Lit.: Hill, *Pisanello*, 1905, 166 (repr.).

CASE 942 (*continued*)

Attributed to NICCOLÒ DI FORZORE SPINELLI, called FIORENTINO

1430—Florence—1514.

H **Medal of Lucrezia of Siena,** probably Lucrezia Malavolti, who married Roberto Sanseverino on Feb. 16, 1472–3.

Lent by HENRY OPPENHEIMER.

Head and shoulders of a young lady in profile to right.

Bronze cast gilt. Diam.: 56 mm.

Exh.: Burlington Fine Arts Club, 1913, 98 (repr.).

Lit.: G. Habich, *Medaillen der Italienischen Renaissance,* 1924, pl. xlviii, 3.

RAPHAEL (RAPHAELLO SANZIO)

1483 Urbino—Perugia—Florence—Rome 1520.

I **Portrait of Valerio Belli**

Lent by KENNETH CLARK.

He is seen head and shoulders in profile to left. He has a short beard, and wears a blue-green coat with a fur collar. Background a lighter blue-green.

Medallion in wood. Diam.: 5 in. (12.5 cm.).

Valerio Belli Collection, Vicenza; Elio Belli; Gualdo Collection, Vicenza (inventory of 1650).

Exh.: Burlington Fine Arts Club, Winter, 1927–8.

Lit.: Morsolin, *Nuovo Archivio Veneto,* 1894, VIII, pt. i, 219.

Valerio Belli (1468–1546) was the celebrated Vicentine engraver of crystal, medallist, etc. He spent most of his life in Rome, where he was the friend of Raphael and Michelangelo. This portrait was executed when he acted as godfather to Raphael's daughter. His son, Elio, had a similar portrait of himself painted by Giovanni Antonio Fasolo, and the two medallions were made into lids of a box.

Attributed to VALERIO BELLI

K **Portrait of the Artist**

Lent by HENRY OPPENHEIMER.

Head and shoulders of a bearded man in profile to left. *Rev.:* Copy of an ancient gem of Jupiter in a chariot (added later).

Bronze cast. Diam.: 49 mm.

CASE 942 (*continued*)

Lit.: Hill, *Portrait Medals of Italian Artists*, pl. xxiii, 24 G. Habich, *Medaillen der Italienischen Renaissance*, 1924, pl. lxxvi, 8.

PISANELLO (ANTONIO PISANO)

Born before 1395; died 1455.

L Medal of Cecilia Gonzaga (Mantua, 1447)

Lent by HENRY OPPENHEIMER.

Half-figure of Cecilia Gonzaga in left profile. *Rev.:* In moonlit rocky landscape, semi-nude figure of Innocence seated, with her hand on the head of a unicorn. Signed on square column on reverse: *OPVS PISANI PICTORIS MCCCCXLVII.*

Bronze cast. Diam.: 83 mm.

Exh.: Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913, pl. lxi, 3.

Lit.: A. Heiss, *Vittore Pisano*, 1881, pl. vii, 2; G. Habich, *Medaillen der Italienischen Renaissance*, 1924, pl. vii, 2.

SPERANDIO of Mantua

Born c. 1435; died 1504 or later.

M Medal of Bartolommeo della Rovere, Bishop of Ferrara, 1474

Lent by HENRY OPPENHEIMER.

Bust of the bishop in left profile. *Rev.:* Shield of arms of Della Rovere ensigned with mitre. Signed on reverse: *OPVS SPERANDEI ANNO MCCCCLXXIIII.*

Bronze cast. Diam.: 85 mm.

Launa, No. 44.

Exh.: Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913, 97, No. 22.

Lit.: *Friedländer*, pl. xii; J. de Foville, *Sperandio de Mantoue*, 46; Hill, *Italian Medals*, pl. 23, 1.

CASE 942 (*continued*)

LEONE LEONI

Active in Venice and North Italy in middle of 16th Century.

N **Martin de Hanna (1475–1553)**

Lent by HENRY OPPENHEIMER.

Bust of a clean-shaven man in profile to right. *Rev.:* Hope stretching out her right hand to the sun. Signed on exergue: *LEO.*

Bronze cast. Diam.: 70 mm.

Lit.: Plon, *Leone Leoni*, pl. xxx, 1, 2; Habich, *Medaillen der Italienischen Renaissance*, 1924, XCII, 4.

PISANELLO (ANTONIO PISANO)

Born before 1395; died 1455.

O **Medal of Don Iñigo d' Avalos (Naples 1448-9)**

Lent by HENRY OPPENHEIMER.

Bust of Don Iñigo in right profile, in broad-brimmed hat, with sash falling from crown to shoulder. *Rev.:* Sphere representing the Earth; above, arms of Avalos. Signed on reverse: *OPVS PISANI PICTORIS.*

Bronze cast. Diam.: 78 mm.

Exh.: Burlington Fine Arts Club; Exhibition of Italian Sculpture, 1913, 90, No. 4.

Lit.: Heiss, *Vittore Pisano*, pl. viii, 3; Friedländer, *Italienische Schaumünzen*, 1882, pl. v.

PISANELLO (ANTONIO PISANO)

Born before 1395; died 1455.

P **Portrait Plaquette of Alfonso V of Aragon, King of Naples, 1449**

Lent by HENRY OPPENHEIMER.

Bust of Alfonso in right profile, from the Boar Hunt medal.

Bronze cast. 88.5×59 mm.

Exh.: Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913; pl. lxi, 5.

Lit.: *Armand*, II, 29, 1; Heiss, *Vittore Pisano*, 31.

CASE 942 (*continued*)

FRA ANTONIO DA BRESCIA

Working about 1487–1514.

Q **Medal of Simone Michiel, Canon of Verona (1498–1535)**

Lent by HENRY OPPENHEIMER.

Bust of Simone Michiel in left profile. *Rev.:* Inscription in olive wreath. Signed *A*, below inscription on reverse.

Bronze cast. Diam.: 66 mm.

Exh. Burlington Fine Arts Club: Exhibition of Italian Sculpture, 1913, 101, No. 32.

Lit.: *Armand*, I, 102, 4; *Habich*, pl. xxx, 3.

DE' PASTI (MATTEO)

Working 1441–1467 or 8.

R **Medal of Sigismondo Pandolfo Malatesta, Lord of Rimini (c. 1446)**

Lent by HENRY OPPENHEIMER.

Bust of Sigismondo in left profile. *Rev.:* The Rocca of Rimini.

Lit.: Heiss, *Les Médailleurs de la Renaissance*, 1883, IV, 31 (repr.).

CASE 943.

GLASS

Unless otherwise stated the pieces are lent by WILFRED BUCKLEY.

A **A Tazza**

10¾ in. in diameter and 2½ in. high.

In the centre of the bowl, in red, white, yellow and blue enamel, are the Arms of a Medici Pope; on the under side are raised gilded mouldings radiating spirally from the circle formed by the junction of the base with the bowl, and towards the edge, which is folded from above, is a gold "fish scale" band, decorated with red, green and white enamel dots. Below the bowl is a pedestal foot, with the edged folded from above.

The arms on this dish have reference either to Pope Leo X or or to Clement VII.

16th Century (1513–1534).

CASE 943 (*continued*)

B **A Goblet**

13½ in. high, with a conical bowl 9⅛ in. deep, which tapers from 8¾ in. in diameter at the rim to 1¼ in. in diameter at the base.

The bowl rests upon a slightly flattened hollow knop, which is moulded with a peacock feather pattern, and which shows traces of gilding. Above and below the knop are narrow, plain collars. The tall foot is 5¾ in. in diameter at the base, and has the edge folded from above.

16th Century.

C **A Tazza**

11 in. in diameter and 2⅞ in. high.

In the centre of the bowl is a conventional design in white enamel, enriched with gold, and blue, green, and red enamel dots. On the under side of the bowl are twelve moulded radiate projections coloured alternately gold, red, gold, blue, and, towards the rim, is a "fish scale" band in gold, enriched by red, white and blue enamel dots. The edge of the bowl is folded from above and is decorated by a narrow translucent blue thread. The foot is ¾ in. high and 4½ in. in diameter, and has the edge folded from below with a translucent blue thread similar to that at the edge of the bowl.

Early 16th Century.

D **A Tazza**

8⅞ in. in diameter and 2⅜ in. high.

In the centre are enamelled arms in red, white, blue and yellow, with a yellow ribbon. On the under side, towards the rim, is a fish-scale band, in gold, with enamelled dots in blue and red and white combined. The foot has the edge folded from above.

Early 16th Century.

E **An Oval Plaque**

Lent by GEORGE EUMORFOPOULOS.

Of *verre eglomisé,* with a painted representation of the Virgin and Child enthroned, with kneeling figures of bishops, monks and nuns. The central painting is surrounded by a scroll border in which are fifteen small circular panels in which are scenes from the life of the Saviour.

16th Century.

The frame was made probably in Augsburg, circa 1600.

CASE 943 (*continued*)

F A Tazza

Of blue glass, 6 in. high and 8⅛ in. in diameter. The bowl is decorated with a band, 2½ in. deep, of conventional flowers and leaves in gold, with the background ornamented with small enamelled white dots.

The tall pedestal foot has the edge folded from below.

Circa 1500.

G A Tazza

11 in. in diameter and 3 in. high.

The flat top bends upwards towards the rim. Towards the centre is a chain-like decoration in clear blue glass between two trailed rings applied on the under side. The rest of the top is decorated with a conventional design of flowers and leaves engraved on the under side with a diamond. Around the middle of the foot is a narrow double-trailed band. The base of the foot is 4⅜ in. in diameter ; the edge is folded from above.

Perhaps engraved in the Netherlands.

Early 17th Century.

H A Puce-Coloured Tazza

5⅜ in. high and 8¼ in. in diameter.

The bowl is decorated by a fish-scale pattern, in four rows, in gold, with white, turquoise and grey enamelled dots. Towards the rim and towards the base are narrow gilt bands with white dots. The high foot, that contains powdered gold, is 4⅝ in. in diameter at the base, and has the edge folded from below.

Circa 1500.

I A Five-sided Plaque

6 in. high and 3¾ in. wide.

Decorated on the under side with a representation, in gold, of Christ rising from the Tomb against a red background. Seated by the Tomb are four sleeping warriors. Around the edge of the placque, in black, against a silver background, are the words : *RESVRRESSIT . DOMINVS . VERE . ALLELVIA . ET . ADPARVIT . PETRO . ALLELVIA . RESVRREXIT . SICVD . DIXIT . ALLELVIA . ORA . PRONOBIS . A . DEVM . ALLELVIA . ALLELVIA . AL.*

Late 14th Century.

CASE 943 (*continued*)

J **A Tazza**

9⅛ in. in diameter and 2½ in. high.

In the centre of the bowl are the arms of a cardinal in red, white and yellow enamel, surrounded by a circular design in gold with small white and red dots. On the under side of the bowl, towards the rim, is a similar design in gold and dots. The pedestal foot has the edge folded from above.

Early 16th Century.

K **A Goblet**

8¾ in. high. The spherical bowl has a neck that expands to a diameter of 3⅜ in.

The bowl is of " eis-glas " and is decorated with three gilded lion masks and three bosses, with imitation turquoise centres. The stem, which is as high as the bowl, has a hollow knop moulded with lion masks. The edge of the plain foot is moulded from above.

16th Century.

L **A Flat Dish**

Lent by GEORGE EUMORFOPOULOS.

10⅝ in. in diameter with folded edge.

The whole is very finely engraved with a diamond. At the out side is a formal decoration, towards the centre are two circular bands with swags, birds and half-length winged figures, and in the centre are the arms of the Medici Pope Pius IV. Between each two bands of engraving and outside the centre are gilded bands, each edged, top and bottom, with fine lines of opaque white glass, raised on the under side of the dish.

16th Century (1559–1565).

M **A Canister**

9⅝ in. high to the top of the metal cover, and 4¼ in. in diameter.

It is hexafoil and is of mottled blue, green and brown, flecked with gold. It has a silver-gilt top and a metal stopper, both engraved with scroll work and fluting.

16th or 17th Century.

This is an example of what is known as " Schmelz " glass, for the making of which a formula is given in a Milanese manuscript of 1443.

CASE 943 (*continued*).

N A Flat Dish

11 in. in diameter, with folded edge.

In the centre, in gold, are the arms of the Medici Pope Pius IV. The whole is very finely decorated with diamond-point engraving. At the outside is an " egg and dart " border; towards the centre are two circular bands with mermaid-like winged figures and birds; between each two bands of engraving, and outside the centre, are gilded bands, each edged, top and bottom, with fine lines of opaque white glass, raised on the under side of the dish.

16th Century (1559–1565).

O A Beaker

8 in. high of " eis-glas," with slightly convexed sides, 5⅜ in. in diameter at the top and 3½ in. at the base.
16th Century.

P A Tazza

Of honey-coloured glass, 6⅜ in. high.

The flattened bowl is decorated with three concentric rings applied on the inside, and has the edge folded over on three sides. The upper part of the stem is plain, the lower is a hollow moulded knop with lion masks that show traces of gold. The foot is plain.

Circa 1600.

Perhaps made by Italian workmen in Spain.

Q A Goblet and Cover

10 in. high to top of the cover. The cylindrical bowl, 4¾ in. high and 2⅞ in. in diameter, is above a stem of which the chief feature is a hollow fluted gilded knop.

The edge of the low conical foot is folded from above. The cover is surmounted by a small finial, the top of which has been gilded.

17th Century.

R A Tazza

6 in. high, with an almost flat shallow bowl, 7½ in. in diameter.

The lower half of the delicate baluster stem is a hollow knop moulded with lion masks. On the plain foot has been engraved with a diamond: "*W II S.ALFONS.GALARA . . . CAP.DE, IVSTIA.*"

16th or early 17th Century.

CASE 943 (*continued*)

S **A Cup and Cover**

9½ in. high to the top of the cover.

The lower part of the bowl is decorated with two parallel bands of blue-wheeled stringings. On the cover, which is surmounted by a small finial with knops, is a blue chain-like decoration. Below the bowl is one slightly indented hollow knop between two collars. The foot is high and has the edge folded from above.

16th or 17th Century.

T **A Metal Plaque**

Lent by George Eumorfopoulos.

2 in. high and 2⅜ in. long.

In a gilt frame, on which, in blue, yellow, white, green and light purple glass, in high relief, is a representation of the Annunciation.

16th Century.

CASE 944

VANNUCCIO (FRANCESCO DI)

Active 1361—Siena—1388.

A **Virgin and Child**

Lent by A. S. Drey, Munich.

A reliquary of gilt wood with Gothic gables and pinnacles, resting on a plinth. On the door, a painting of the Virgin and Child, the Virgin seated on the ground, the Child on her right knee, surrounded by medallions and floral ornaments in relief. On each of three sides of the base, three quadrilobed compartments; those of the front containing the dead Christ, between the Virgin and S. John; those of the sides, heads of cherubim.

Tempera on wood. 20⅞ × 14½ in. (53 × 37 cm.).

Coll.: R. von Kaufmann, Berlin; Castiglione, Vienna, sold Nov. 17, 1925, No. 5.

Lit.: Milanesi, Doc. Sen. I, 33; Harck, *Archivio storico dell'Arte*, 1889, 206; *Crowe & Cavalcaselle*, III, 90 (Ed. note); Berenson, *Catalogue of Johnson Collection*, I, 54.

Mentioned as being in Siena in 1361 and as lost in 1388.

CASE 944 (*continued*)

VENETIAN (Trentino)

14th Century.

B **Reliquary Casket**

Lent by the CATHEDRAL CHURCH OF BRESSANONE.

Rectangular casket with a roof-like lid executed in lead, cast and chased, with lions rampant within circles on the cover. On the sides are the symbols of the evangelists and griffons in circles and lobes.

AFTER BOTTICELLI (SANDRO FILIPEPI)

945 **Coronation of the Virgin**

Lent by the POLDI PEZZOLI MUSEUM.

God the Father, enthroned in a glory of Cherubim, places a crown on the head of the Virgin, who kneels before him. On either side kneel donors. Behind God's throne are two angels, withdrawing curtains; below, two angels bear a coat-of-arms.

Embroidery, heart-shaped. 19×19 in. (48.5×48.5 cm.).

Repr.: A. Venturi, *Botticelli*, 1927.

CASE 946

MAIOLICA

A **Plate.** By ORAZIO FONTANA.

Lent by HENRY HARRIS.

Painted in colours, with St. Jerome in the Wilderness.

Urbino, about 1540.

D. 9½ in.

The painting, with a background of dark rock, recalls that of a small panel with the same subject, also by Orazio Fontana, in the Salting Collection, Victoria and Albert Museum.

B **Dish**

Lent by R. W. M. WALKER.

Painted in blue and pale yellow lustre. In the middle, portrait of a lady in profile with her name : *LVCRETIA BELLA.* Border of formal foliage set obliquely.

Deruta, about 1520.

D. 15 in.

CASE 946 (*continued*)

C **Dish**

Lent by Henry Oppenheimer, F.S.A.

Painted in colours, with enrichments of pale ruby lustre. Bust of a lady, with scroll inscribed: *IPOLLITA B.*

Gubbio, about 1525.

D. 5¾ in.

Exh.: Burlington Fine Arts Club, 1909, Cat. 23, No. 15.

D **Dish**

Lent by R. W. M. Walker.

Painted in blue and pale yellow lustre. In the middle, bust of a lady in profile, with a band inscribed: *CHI BE GVI DASVABARCHA E* $S\hat{\bar{E}}P^{R}$ $E\hat{\bar{I}}PO^{R}$ T^{O}. Panel border.

Deruta, 1520.

D. 16¼ in.

E **Dish**

Lent by Sir Otto Beit, Bart., K.C.M.G., F.R.S.

In the form of a shallow bowl on a high foot, painted in blue and ruby and golden yellow lustre. In the middle, the bust, in profile, of a woman, with a spray of pinks before her, in a medallion enclosed by a border of palmettes and symmetrical scrolls in reserve on a blue ground. On the back, concentric circles in yellow lustre.

Gubbio, workshop of Maestro Giorgio, about 1515.

D. 9¼ in.

Lit.: Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit*, London, 1916, 93, No. 802, pl. xxiv.

The style is that of a well-known Deruta type, but the technique is that of Gubbio.

F **Drug-pot**

Lent by R. W. M. Walker.

Albarello form. Painted in colours. On the front, a panel encircled by a wreath and traversed by a band inscribed with the name of the drug: *DIACASSIA.*

Deruta, dated 1524.

H. 9 in.

CASE 946 (*continued*)

G **Plate**

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

Painted in colours, with Agostino Barbarigo, Doge of Venice, and his counsellors watching the lading of a ship with money-bags. The bags are labelled : *Docatti Ancōni, Docate Ugar, Docate Vē, Docate Papal, Venentia, March, Troni.* On a label attached to the sail of the ship are the words : *Fate fate fate et non parole.* On the back, a border of zig-zags in orange and blue strokes.

Faenza, about 1495.

D. 11⅛ in.

Coll. : Leverton Harris Bequest, 1926.

Lit. : *Burlington Magazine,* vol. 40, June 1922, 278 (illus.) ; *Faenza,* vol. 10, 1922, 132 (illus.), where the meaning of the subject is fully discussed by Professor G. Ballardini ; *Apollo,* vol. i, 1925, 271 (illus.).

The painting refers to the appeal of Ferdinand II, King of Naples, in 1495, to the Doge of Venice for help "with deeds not words" against Charles VIII, King of France, and the formation of the Holy League against that monarch. "Troni" are Venetian silver lire of the Doge Andrea Tron, of 1472.

H **Dish**

Lent by HENRY OPPENHEIMER, F.S.A.

The dish has a raised central boss on which is painted a portrait bust inscribed : *DIANA.* On the rim, a formal laurel wreath ; the hollow divided into panels painted with lozenges and foliage. The decoration is carried out in blue, green, orange and yellow. Marked on the back with an S crossed by a paraph.

Deruta, about 1510.

D. 13½ in.

Exh. : Burlington Fine Arts Club, 1909, *Catalogue,* 23, No. 12.

J **Goblet**

Lent by HENRY OPPENHEIMER, F.S.A.

Two-handled, with a high foot, painted in colours. On one side of the bowl, a bust of a lady ; on the other, a crouching hound and a dragon in oval medallions.

Deruta, about 1510.

H. 6 in., W. 8 in.

Coll. : Lanna.

Repr. : Sale-Catalogue, *Sammlung des Freiherrn Adalbert von Lanna, Prag,* Berlin, 1909, pl. 46, No. 468.

CASE 946 (*continued*)

K **Plate**

Lent by STEPHEN L. COURTAULD.

Painted in blue, green and orange against a blue ground. Four *putti* playing with a grotesque beaked monster with clogs on its feet. On the back, closely-set concentric circles in blue and orange.

Faenza, about 1500.

D. 11 in.

Coll.: Wyndham F. Cook.

Lit.: Rackham, *Catalogue of Italian Maiolica and other Pottery, 8 Cadogan Square,* No. 27.

Painted by the same hand as the plate G above and another with a similar subject in the Museo Civico, Bologna.

L **Drug-pot**

Lent by R. W. M. WALKER.

Similar to No. F. Inscribed: *SVCCO VIOLADO.*

Deruta, dated 1524.

H. 9 in.

M **Dish**

Lent by LADY MARGARET WATNEY.

Painted in blue and pale yellow lustre. In the middle, the head of a lady, with a ribbon inscribed: *CHI ISE—RVE IG—R—ATE LORE A—QVIST—A.* Border of feather-pattern.

Deruta, about 1520.

D. 16 in.

N **Plate**

Lent by HENRY HARRIS.

Covered with a light blue (*berettino*) enamel. In the well in the middle, a shield with the arms of Strozzi impaling Ridolfi, in colours. On the rim, a symmetrical design of cherubs, dolphins, etc., in reserve on a dark blue ground. On the back, the mark of the Casa Pirota.

Faenza, Casa Pirota workshop, about 1525.

D. 9¾ in.

Another plate from the same service is in the Victoria and Albert Museum (Fortnum, *Catalogue,* No. 1734–1855).

CASE 946 (*continued*)

O Drug-pot

Lent by HENRY OPPENHEIMER, F.S.A.

Of *albarello* form, painted in colours, on the front with a laurel-crowned bust of an Roman emperor, and at the back with a spray.

Deruta, about 1500.

H. 8⅝ in.

P Plate

Lent by R. W. M. WALKER.

In the middle, the arms of a cardinal, painted in colours. On the rim, a repeating design of dolphins, foliated scrolls, etc., in early Renaissance style in reserve on a dark blue ground.

Faenza, Casa Pirota workshop, about 1520.

D. 9¾ in.

Q Dish

Lent by R. W. M. WALKER.

Painted in blue and pale yellow lustre. In the middle, bust of St. Jerome, with a crucifix in the background. Border of formal foliage in panels.

Deruta, about 1520.

D. 15½ in.

SASSETTA (STEFANO DI GIOVANNI)

1392—Siena—1450.

XX 947 The Assumption of the Virgin

Lent by the GALLERY OF THE PRINCE PRIMATE OF HUNGARY, ESZTERGOM.

In the centre, high in the air, is the Virgin seated with her hands folded, surrounded by a ring of music-making angels. Below is St. John standing by the open tomb, which is set in a rocky landscape. The landcape stretches to the sea, and juts out in a peninsula. The whole curve of the horizon is seen. The sky is gold.

Tempera on wood, arched top. 35½×19¾ in. (85×50 cm.).

Lit.: *Van Marle*, IX, 340; Gerrevich in *Primas Album*, 1928 (repr.).

The sky has been regilt.

CASE 948

MAIOLICA

A **Drug-vase**

Lent by SIR OTTO BEIT, BART., K.C.M.G., F.R.S.

In the form of a bottle, with a long narrow neck, painted in colours. On the body, a greyhound running; in a panel above, a band inscribed: *A CAPILLV*. Round the base, a band of peacock-feather design, and at the back Gothic foliage.

Florence, about 1480.

H. 9 in.

Lit.: Van de Put and Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit*, London, 1916, 78, No. 742, illustration in text.

B **Drug-pot**

Lent by SIR OTTO BEIT, BART., K.C.M.G., F.R.S.

Of the type, with two handles, known as "oak-leaf jars," painted in thick dark blue and manganese-purple. On one side, the head of a bearded man, wearing a cap, in profile; on the other, that of a young woman with feathered cap. At the springing of the handles a star-shaped flower, above which is a crutch with a green staff, the badge of the Hospital of Santa Maria Nuova at Florence.

Florence, about 1450.

H. 8 in.

Lit.: Bode, *Anfänge der Majolikakunst in Toskana*, Berlin, 18; Van de Put and Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit*, London, 1916, 76, No. 737.

Repr.: Bode, *op. cit.*, 18. Van de Put and Rackham, *op. cit.*, 76, No. 737.

C **Drug-pot**

Lent by HENRY OPPENHEIMER, F.S.A.

Of the type, with two handles, known as "oak-leaf jars," painted in thick dark blue and manganese-purple. On each side, a fish among serrated foliage. On each handle is a crutch with the staff painted in green, the emblem of the Hospital of Santa Maria Nuova, Florence.

Florentine, about 1450.

H. 12⅛ in.

CASE 948 (*continued*)

D **Plate**

Lent by Sir Otto Beit, Bart., K.C.M.G., F.R.S.

Painted in colours with five scenes from the Passion. In the middle, the Crucifixion ; in medallions on the rim, separated by formal flowers and foliage in reserve on a blue ground, the Way of the Cross, the Flagellation, Christ mocked and the Agony in the Garden. Two of these subjects are certainly, and two others probably, based upon Florentine woodcuts which are found as illustrations to various devotional writings of Savonarola. The " Agony " is copied with slight modifications from the cut appearing in *La expositione del Pater Noster, Sermone della oratione,* and *Operetta della oratione mentale* ; the " Way of the Cross " follows less closely the cut in the *Tractato della oratione.*

Caffaggiolo, about 1510.

D. 11½ in.

Lit. : Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the Possession of Mr. Otto Beit,* London, 1916, 82, No. 751, pl. xvi.

E, J **Pair of Drug-pots**

Lent by Sir Otto Beit, Bart., K.C.M.G., F.R.S.

Of *albarello* form. Painted in colours. In a panel on the front of each, a cupid in a landscape, in one case seated, playing the violin, in the other carrying a large log. On the back of each, the initials *B*° in blue.

Faenza, about 1515.

H. 8 in.

Lit. : Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit,* London, 1916, 67, Nos. 709 and 710, illustration in text.

These pots belong to a set of which other examples are in the Kunstgewerbe Museum, Cologne, and the Pringsheim Collection, Munich ; others were formerly in the Pierpont Morgan Coll., New York. The inscription has been read by Professor Otto von Falke as a mark of the workshop of Maestro Benedetto of Siena, but more probably indicates the person or institution to which the set of vases belonged. The question is discussed in the *Burlington Magazine,* vol. 27, 1915 (B. Rackham, *A New Chapter, etc.*), where reasons against the attribution to Siena are stated.

CASE 948 (*continued*)

F **Dish.** By the painter signing "Jap° in chafagguolo."

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

Painted in colours, with part of a Triumph subject. A unicorn with human feet, mounted by a boy holding a laurel wand with a sphere at the end, with a monkey sitting on the saddle-cloth behind him. Two naked men playing double pipes, and with bells on their ankles, walk in front. The background, blue. At the bottom, the letter *H* denoting the place of the dish in a sequence. At the back, a mark in blue resembling the numeral 4. Caffaggiolo, dated 1514.

D. 16 in.

Coll.: Montferrand; Wyndham Cook; Leverton Harris Bequest.

Exh.: Burlington Fine Arts Club, 1887, No. 229.

Lit.: Fortnum, *Catalogue of the Maiolica in the South Kensington Museum,* London, 1873, 114; Fortnum, *Maiolica,* Oxford, 1896 (Mark, No. 27); Rackham, *Catalogue of Italian Maiolica and other Pottery,* 8 *Cadogan Square,* 1903, No. 26, 6. For the identity of the painter, see note on No. K.

Repr.: *Souvenir.*

The next dish in the sequence, lettered *I*, is in the Victoria and Albert Museum, No. 6664/1860.

G **Bust of an Old Woman**

Lent by HENRY OPPENHEIMER, F.S.A.

Painted in blue, green, orange and purple. Her features are distorted as if by paralysis into a smiling grimace; she wears a close-fitting cap and a jewel suspended by a chain on her forehead.

Florentine, about 1490.

H. 9¼ in.

Coll.: Benjamin Fillon.

Repr.: *Gazette des Beaux Arts,* 2 S. vol. XVIII, 1878, 971; *Souvenir.*

The bust may be compared with two busts of ladies formerly in the Pierpont Morgan Collection and the bust of the youthful Saint John the Baptist in the Fortnum Collection at the Ashmolean Museum, Oxford.

CASE 948 (*continued*)

H **Dish**

Lent by HENRY HARRIS.

Painted in colours. In the middle is a prisoner being beheaded before a victorious emperor or general with his army. On the rim, busts of Roman emperors alternating with bearded men wearing turbans, in panels separated by a frieze of sporting *putti* on a dark blue ground. Two of the children hold balls, resembling the mark of the Casa Pirota workshop at Faenza.

Caffaggiolo, about 1525.

D. 18 in.

Coll.: Wyndham F. Cook.

Lit.: Rackham, *Catalogue of Italian Maiolica and other Pottery, 8 Cadogan Square*, 1903, 3, No. 15.

The occurrence of the Casa Pirota mark in the decoration is paralleled on the dish, with the arms of Pope Julius II, signed by Giovanni Maria at Castel Durante, and on a Gubbio lustred plate formerly in the R. F. Benson Collection. The device, originally the mark of a workshop, appears to have been adopted as a mere decorative motive by painters associated with Faenza.

K **Roundel.** By the painter signing " Jap° in chafagguolo."

Lent by HENRY OPPENHEIMER, F.S.A.

Painted in colours. The Holy Family. At the feet of the Virgin, an ape tethered by a cord to a stump. The composition is based on four engravings by Albrecht Dürer, namely, the Virgin with a Monkey (B. 42), the Nativity, dated 1504 (B. 2), the Holy Family and three Hares (B. 102), the Adoration of the Magi (B. 87).

Caffaggiolo, about 1510.

D. 11¾ in.

It has been suggested (by Guasti, *Di Caffaggiolo*, 188, 216) that the painter " Jap° " is either Jacopo, second son of Stefano di Filippo Fattorini, who with his brother Piero rented a house with a kiln at Caffaggiolo in 1506, or Jacopo di Giovanni, called Jacone (d. 1553), mentioned by Vasari.

L **Plate**

Lent by SIR OTTO BEIT, BART., K.C.M.G., F.R.S.

Painted in colours. In the middle, a woman rescuing from a volley of arrows a naked man bound to a post. On the rim,

CASE 948 (*continued*)

masks, dolphins, etc., in reserve on a blue ground. On the back, a design of radial foliage in blue and orange and a mark consisting of a crossed circle with arrow-heads in three of the quarters and a small O in the fourth.

Faenza, Casa Pirota workshop, dated 1520.

D. 11 in.

Lit.: Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the Possession of Mr. Otto Beit,* London, 1916, 69, No. 711, pl. xii.

M **Relief**

Lent by HENRY HARRIS.

The Virgin and Child enthroned under a Gothic canopy. Painted in dark blue, orange and purple.

Faenza, dated 1477.

H. 13 in.

Coll.: Wyndham F. Cook.

Lit.: Rackham, *Catalogue of Italian Maiolica and other Pottery, 8 Cadogan Square,* 1903, 6, No. 5.

A similar relief, bearing the same date, and figured by F. Argnani, *Le Ceramiche e Maioliche arcaiche faentine,* pl. XXII, is in the collection of Sir Otto Beit.

N **Plate**

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

Painted in colours. In the shallow centre, two *putti* embracing in a landscape. The rim covered with scrollwork, dolphins, etc., in early Renaissance style, in reserve on a blue ground. On the back, radial foliage in blue and orange and the mark of the Casa Pirota.

Faenza, Casa Pirota workshop, about 1520.

D. 11 in.

Coll.: Baron Gustave de Rothschild; Leverton Harris Bequest.

Repr.: Christie Sale-Catalogue (*Sir Philip Sassoon and Countess of Rocksavage*), Nov. 26, 1919, No. 34; *Apollo,* vol. I, 1925, 322.

COZZARELLI (GUIDOCCIO)

1450—Siena—1516.

✓✓ 949 **Virgin and Child with Angels**

Lent by Don Guido Cagnola, Milan.

The Virgin is seen half-length, facing the spectator, supporting the Child on her right arm. He carries a bird in his left hand, and raises his right in benediction. Behind the Virgin stand two Angels. Gold background.

Tempera on wood. 27×17 in. (70×45 cm.).

CASE 950

MAIOLICA

A **Plate.** By the painter signing "F.R."

Lent by Stephen L. Courtauld.

Painted in colours dominated by deep blue. On the rim, Dido receiving Aeneas after one of the illustrations of Virgil's *Aeneid* by Raphael, known as the "*Quos ego*" series, engraved by Marcantonio Raimondi (B. 352). A stone in the foreground is inscribed: *AENEAM RECIPIT PVLCRA CAR TAGINE DIDO.* In the middle well, the death of Dido. Signed on the inscribed stone "*FR.*"

Faenza, probably made at the Casa Pirota about 1520.

D. 10¼ in.

Coll.: Wyndham F. Cook.

Lit.: Marryat, *Pottery and Porcelain,* 3rd edition, 1868, 77; Rackham, *Catalogue of Italian Maiolica and other Pottery, 8 Cadogan Square,* 4, No. 18. A plate by the same painter, with Dido entertaining Aeneas, from a design in the same series, is in the Salting Collection, Victoria and Albert Museum. Other works by the painter, in the Victoria and Albert Museum, the Ashmolean Museum and elsewhere, are discussed by Fortnum, *Catalogue of Maiolica in the South Kensington Museum,* 1873, 516, and *Maiolica,* 261.

CASE 950 (*continued*)

B **Plate.** By Nicola Pellipario.

Lent by the Royal Scottish Museum, Edinburgh (gift of the Misses Forbes, of Falkirk).

Painted in colours with the subject of Phalaris and the Brazen Bull. In the middle, an unidentified shield of arms charged with a white flag surmounting a ladder on a blue field.

Castel Durante or Urbino, about 1520.

D. 11 in.

Lit.: *Burlington Magazine,* vol. LII, B. Rackham, "*Some Unpublished Maiolica by Pellipario,*" 230 (illus.).

Other plates from the same service, in addition to Nos. D and H, and two others in the Royal Scottish Museum, are in the British Museum, the Musée de Cluny, and the Metropolitan Museum, New York.

Coll.: C. K. Sharpe; Lady Jane Dundas.

C **Panel.**

Lent by Stephen L. Courtauld.

Painted in colours, with added lustre colouring. The Virgin and Child and St. John the Baptist. Perhaps by Francesco Xanto Avelli da Rovigo. Lustred by Maestro Giorgio at Gubbio.

Urbino, about 1530–1540.

H. 8¾ in., W. 6¾ in.

Coll.: Dennistoun.

Lit.: J. Dennistoun, *Memoirs of the Dukes of Urbino,* London, 1851, III, 398, woodcut, 399.

D **Plate.** By Nicola Pellipario.

Lent by the Royal Scottish Museum, Edinburgh (gift of the Misses Forbes, of Falkirk).

Painted in colours with the subject of Perseus and Andromeda, partly based upon a woodcut in the Venetian edition of Ovid's *Metamorphoses* of 1497. In the middle the same shield as on No. B.

Castel Durante or Urbino, about 1520.

D. 11 in.

Lit.: *Burlington Magazine*, vol. LII, 1928, B. Rackham, "*Some Unpublished Maiolica by Pellipario,*" 230 (illus.).

See note on B.

Coll.: C. K. Sharpe; Lady Jane Dundas.

CASE 950 (*continued*)

E **Dish**

Lent by Henry Harris.

Painted in colours. Aeneas and Achates approaching the Temple of Juno at Carthage; from one of the illustrations of Virgil's *Aeneid* known as the "*Quos ego*" series, engraved by Marcantonio Raimondi after Raphael. On the back the inscription: *A la citta d̄ dido piē da miratiō il bō troiano* 1545.

Urbino, 1545.

D. 10 in.

F **Plate**

Lent by Sir Otto Beit, Bart., K.C.M.G., F.R.S.

Painted in colours. In the middle, a warrior in Roman armour with drawn sword and the heads of two decapitated men at his feet. On the rim, a border of interlaced strapwork and medallions, mounted in orange. On the back, a radial pattern of foliage in imitation of Hispano-Moresque ware, in blue and orange.

Siena, workshop of Maestro Benedetto, about 1520.

D. 12½ in.

Lit.: Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit,* London, 1916, 85, No. 767, pl. xviii.

G **Plate.** Probably by Maestro Benedetto.

Lent by Stephen L. Courtauld.

Painted in colours. In the deep centre, the half figure of a bearded man against an orange ground, lettered *FILOO XOFE.* On the rim, cornucopias, vases and foliage symmetrically arranged on an orange ground.

Siena, about 1510.

D. 9¼ in.

The plate may be attributed to Maestro Benedetto of Siena, whose only signed work is a blue-and-white plate in the Victoria and Albert Museum with the subject of St. Jerome in the Wilderness.

CASE 950 *(continued)*

H **Plate.** By NICOLA PELLIPARIO.

Lent by the ROYAL SCOTTISH MUSEUM, EDINBURGH (gift of the Misses Forbes, of Falkirk).

Painted in colours with a pastoral subject of uncertain significance. In the foreground, two huntsmen with hounds chasing a hare; beyond, a shepherd and browsing deer. At one side is a shield with the same arms as those on Nos. B and D.

Castel Durante or Urbino, about 1520.

D. 11 in.

Coll.: C. K. Sharpe; Lady Jane Dundas.

Lit.: *Burlington Magazine*, LII, B. Rackham, "*Some Unpublished Maiolica by Pellipario*," 230 (illus.).

Ill.: *The Encyclopædia Britannica*, 14th ed., article "Potteries and Porcelains" (colour plate).

See note on No. B.

J **Plate.** By GIOVANNI MARIA.

Lent by STEPHEN L. COURTAULD.

Painted in colours, with a semi-human sea-monster accompanied by two *putti* with baskets of fruit, in a rocky landscape with a fortress in the further bank of a river.

Castel Durante, about 1510.

D. 9⅛ in.

Coll.: Heseltine.

Lit.: *Burlington Magazine*, XLVIII, 1924, 223 (colour-plate); *Pantheon*, February, 1929, 92.

Repr.: *Souvenir*.

The composition is inspired by, but is in no sense a copy of, the engraving by Dürer known as *Amymone* or the *Meereswunder*. Giovanni is known from his only signed work, the dish with the arms of Pope Julius II, in the Mrs. Hearst Collection, New York, to have been at Castel Durante in 1508.

K **Dish.** By MAESTRO GIORGIO, of Gubbio.

Lent by HENRY OPPENHEIMER, F.S.A.

Painted in blue, with washes of green and orange and lustred with golden and pale ruby lustre. The Sacrifice of Isaac. On the back, crossed lozenges and scroll motives, and the signature: *M°G°*, 1522.

Gubbio, 1522.

D. 12⅛ in.

CASE 950 (*continued*)

L **Dish**

Lent by STEPHEN L. COURTAULD.

Painted in colours of subdued tone. Vulcan at his anvil forging arrows for Cupid, who flies towards him from above.

Castel Durante, about 1525.

D. 11¼ in.

By an anonymous artist who marked many of his productions: *In Castel Durante,* and has by some writers been wrongly identified with Nicola Pellipario.

M **Plate.** By FRANCESCO XANTO AVELLI DA ROVIGO.

Lent by HENRY HARRIS.

Painted in colours. Bacchantes turned into frogs (Ovid, *Metamorphoses*, x). On the back the inscription: 1532, *le Baccanti coūese ī—uerdi frasche—Nel. XI. libro d̄ Ouidio Meth:—Fra Xanto.A.da Rouigo ī—Urbino.* At the top, a shield, with the arms of Pucci.

Urbino, 1532.

D. 10 in.

N **Dish**

Lent by SIR OTTO BEIT, BART., K.C.M.G., F.R.S.

Painted in colours, over the entire surface, with the subject of the Contest between the daughters of Pierus, King of Emathia, and the Muses, a somewhat elaborated version of the picture in the Louvre which the legend of a print by Enea Vico attributes to Il Rosso. Another attribution assigns the composition to Pierino del Vaga. On the reverse, the following inscription (referring to Ovid, *Metamorphoses*, v, 295 *seq.*):—

> *Ausae Cum Musis Committere proelja—*
> *Voce. Victae nunc Volitant prmitantes—omnia pjae.—*
> *Fatto in Urbino in Botega de M°—*
> *Guido da Casteldurante.*

Urbino, workshop of Guido da Casteldurante, about 1530–40.

D. 17⅞ in.

Lit.: Van de Put & Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr. Otto Beit,* London, 1916, 104, No. 838, pl. xxiv.

The subject occurs again on what is apparently another dish bearing a similar mark, mentioned by Fortnum, *Maiolica,* 1896, 202.

CASE 950 (*continued*)

O **Plate**

Lent by Henry Harris.

Painted in colours, Cupid and Psyche; near the top, an unidentified shield, azure, three crescents addorsed argent. Inscribed on the back: *Sdegnato il bel cupido—cō sua Psiche—fabula.*

Urbino, about 1535.

D. 10¼ in.

Probably by Francesco Xanto Avelli da Rovigo. A plate with the subject of Diana and Actæon, from the same service, was in the Wyndham Cook Collection (*Catalogue*, No. 62).

P **Dish**

Lent by Stephen L. Courtauld.

Painted in colours. The Race of Atalanta. Near the top, a shield, with the arms of Anne de Montmorency, Constable of France. Inscribed on the back: *Atlante veloce—Et Impomenes lauar—ca co'ingegno—In botega d M° Guido—durantino in Urbino* —1535.

Urbino, workshop of Guido Durantino, 1535.

D. 11¾ in.

Coll.: Fountaine; Coope; William Bennett.

Guido Durantino, *alias* Fontana, was the son of Nicola Pellipario, who painted his later works in Guido's workshop at Urbino. Other pieces from the same service as this dish are in the British Museum, the Ashmolean Museum, Oxford, and elsewhere.

ALGARDI (ALLESANDRO)

1602 Bologna—Rome 1654.

951 **The Annunciation**

Lent by P. A. Lászlò de Lombos.

On the right kneels the Virgin, at her feet a cherub offering flowers. Above her, angels and cherubs. The Dove descends in the centre, and on the left is the announcing angel.

Terracotta. 28×18 in. (89×45 cm.).

FLORENTINE

c. 1460.

952 The Coronation of the Virgin

Lent by August Lederer, Vienna.

Embroidery in silk and gold. The Coronation of the Virgin within a circle of angels playing musical instruments. In imitation of a Florentine painting in the manner of Pesellino of the middle of the fifteenth century.

Circular. 22½ in. (57 cm.).

From the Cloister of Santa Verdiana, Florence.

BALDUCCI (MATTEO)

1509 Fontignano—Perugia—Siena—Città della Pieve 1554.

953 Summer

Lent by W. H. Woodward.

One of a series of four panels, allegories of the Seasons. A nude girlish figure advances through a field of barley in the moonlight, a stick in her left hand, a branch of barley ears in her right. Landscape background of trees, water and distant hills. Inscribed on a cartel at the foot: *AESTAS.*

Tempera on wood. Circular, diam. 20 in. (51 cm.).

Coll.: Dante Gabriel Rossetti; Cecil Lawson; purchased from F. Richardson, 1921.

Exh.: Burlington Fine Arts Club, 1923–4, No. 84.

Lit.: Schubring, *Cassoni*, 1923, 423, ccv; Borenius, *Apollo Magazine*, II, 200 (repr.); W. G. Constable, *Paintings by Italian Masters in the Collection of William Harrison Woodward*, 1928, No. 4.

The panels representing *Spring* and *Autumn* are also in the W. H. Woodward Coll. *Winter* is in the Chateau of Chaalis, near Paris. Their size makes it unlikely that they decorated Cassoni, as has been suggested; more probably they formed part of a scheme of mural decoration. The subjects are adaptations of mediæval symbolism, as used in the calendars of illuminated MSS. and in sculpture.

THE PARIS MASTER

Active mid-15th Century—Florence.

954 The Judgment of Paris

Lent by A. S. Drey, Munich.

In the foreground, centre, Paris is seated on a tree stump, a dog by his side, cattle and sheep behind him. He hands the apple to Venus, who stands between Juno, left, and Athena, right. All the figures wear fifteenth-century costume. In the background, right, a group of apple-trees, in front of a headland crowned by a city; on the left, the sea, with shipping.

Tempera on wood. 15½×16 in. (39.5×40.5 cm.).

Coll.: Zographos, Athens; Spiridon, Paris, sold May 31, 1929, No. 54.

Lit.: *Van Marle*, x, 572; Schubring, *Cassoni*, No. 180, pl. xxxvii. With No. 957 probably formed the ends of a cassone.

CASE 955

GLASS

Unless otherwise stated, the pieces are lent by
Wilfred Buckley.

A A Flat Dish

14 in. in diameter, with the edge folded from above.

The flange, which is 3½ in. wide, is decorated in diamond-point engraving with a formal design of leaves and flowers.

Circa 1600.

B A Dish of Vetro di Trina

17¼ in. in diameter and 2¼ in. deep, with a raised conical centre.

The edge is folded from above.

Late 16th or early 17th Century.

CASE 955 (*continued*)

C **A Dish**

12 in. in diameter.

The edge is folded from above and contains a narrow clear blue ring. On the under side, $\frac{7}{8}$ in. from the edge, is applied a narrow raised wine-coloured ring. Between the blue and wine-coloured rings traces of gilding remain. In the centre of the dish is a circular lozenge of wine-coloured glass, $3\frac{3}{8}$ in. in diameter, on the surface of which is powdered gold. The clear glass of the dish covers the lozenge. On the under side twelve raised ribs spring from immediately beyond the lozenge.

Late 15th Century.

D **A Goblet**

Lent by GEORGE EUMORFOPOLOUS.

Of green glass, $7\frac{7}{8}$ in. high.

The ogee bowl has a flat base surrounded by an applied dented ring. The stem is largely composed of three heavily waved rings. The tall foot is moulded and has the edge folded from above. On the bowl are two circular panels, in one of which in enamel is a figure of Cupid, in the second a girl in a red dress holding a carnation. Towards the top is a gold band ornamented with enamelled red, green, blue and white dots. Towards the bottom is a similar band with green, blue, and white dots. The rest of the bowl is decorated with gold leafage with white dots as a background.

Late 15th Century.

E **A Tazza**

Lent by GEORGE EUMORFOPOULOS.

$2\frac{7}{8}$ in. high and $10\frac{5}{8}$ in. in diameter.

On the under side of the bowl are raised, gilded moulded ribs that radiate from the junction of the bowl with the pedestal foot, and towards the rim a gold fish-scale band, decorated with blue, green, red and white enamelled dots, below which is an applied fine ring of clear blue glass. In the centre of the inside is a fish-scale design with white, red, blue and green enamelled dots. The edge of the foot is folded from below and terminates with a ring of clear blue glass.

Circa 1500.

CASE 955 *(continued)*

F A Pilgrim's Bottle

14½ in. high.

Around the neck are two bands of gold edged with white enamelled dots. On each of the narrow sides is a diamond-shaped decoration in gold, with blue and red enamelled dots, between two gilded applied glass loops. On each of the broad flattened sides is a circular decoration in gold with red, white and blue enamelled dots with the arms of the Sforza of Milan in white, blue, black and yellow enamel on one side, and the arms of the Bentivoglio of Bologna in black, white, red and gold on the other. Around the foot is a design in gold bordered by white enamelled dots. The edge of the foot is folded from above.

Circa 1500.

Repr. : *Souvenir.*

G A Goblet

Lent by George Eumorfopoulos.

The straight-sided bowl of blue glass is 5¾ in. in diameter and 4½ in. deep.

At the top of the bowl is a fish-scale band in gold with white and blue enamelled dots, beneath which in gold and in white, blue, green, red and grey enamel, is a scene with hills, fortresses, trees and many figures of women and men, some of whom are on horses, others on foot. Below the bowl is one member of clear glass above a blue melon-shaped knop touched with gold. The foot is missing.

Late 15th Century.

Repr. : *Souvenir.*

H A Pilgrim's Bottle

Lent by George Eumorfopoulos.

12⅛ in. high.

Around the neck are two bands of gold with blue and red enamel and white dots. On each of the narrow sides are two applied glass loops. On each of the broad flattened sides is a circular design in gold, with red, green, blue and white enamelled dots, which are joined together by a similarly decorated band that passes around the bottle. A similar decoration is on the foot.

Circa 1500.

CASE 955 (*continued*)

I A Tazza

Lent by George Eumorfopoulos.

$2\frac{1}{2}$ in. high and 9 in. in diameter.

On the under side of the bowl are raised moulded ribs that radiate from the junction of the bowl with the pedestal foot. Towards the rim is an applied ring below a band in gold, with red and white enamelled dots. On the inside of the bowl, in the centre, in green, blue, red and yellow enamel is the figure of an animal with scrolled leafage.

Circa 1500.

J A Goblet

Lent by George Eumorfopoulos.

$7\frac{1}{8}$ in. high.

At the top of the ogee bowl of uncoloured glass is a gold band with red, white and blue enamelled dots ; towards the base is a similar band, above which is a flame-shaped decoration, the flames alternately gold and red, and blue and white, each terminating with three white dots. Around the flat base of the bowl is an applied ring decorated with white enamel. The tall blue pedestal foot, which is ribbed, bears traces of gold, and has the edge folded from below.

Late 15th Century.

K A Bowl

$2\frac{1}{8}$ in. in diameter and $8\frac{5}{8}$ in. deep.

On the under side of the wide flange is a conventional design in gold, with white, blue and red enamelled dots. Around the inside of the bottom of the bowl is another design in gold, with blue and white enamelled dots. Beneath the bowl is a ring base.

Circa 1500.

L A Ewer

Lent by George Eumorfopoulos.

11 in. high of colourless glass.

The lower part of the body is globular, above which is a tall expanding neck. On one side is a tall spout that springs from

CASE 955 (*continued*)

the top of the rounded part, and on the opposite side is a handle which springs from a corresponding position and joins the neck towards the top. Beneath the body is a tall pedestal foot. The whole of the neck, body and foot is decorated with a gold fish-scale design with white and blue enamelled dots, except around the upper part of the body, where there is a flame-like decoration in white, red, blue and yellow enamel.

Circa 1500.

M A Circular Dish

8⅞ in. in diameter and 2 in. deep.

The edge is folded from above. The flange is defined on the under side by a fine raised ring. Between the ring and the edge is applied gold decorated with white, red and green enamelled dots. On the under side of the bowl are forty moulded raised ribs. Beneath the bowl is an applied ring forming a foot.

Circa 1500.

N A Goblet

5⅝ in. high.

The lower part of the bell-shaped bowl is decorated with a conventional design in a raised ribbon containing fine opaque white threads, above which are two rings (¼ in. wide) each composed of two fine white ribbons with the intermediate spaces decorated with fine opaque white threads. The stem is composed of a long hollow knop with smaller compressed ones above and below, the whole containing many very fine perpendicular opaque white threads. Above and below the stem are simple narrow collars of clear glass. The high foot has the edge folded from above and contains fine opaque white threads, like those in the stem.

Probably early 17th Century.

O A Wine Glass

6⅞ in. high, with a broad trumpet-shaped bowl decorated with a narrow wavy fillet near its base.

On either side of the delicate hollow stem is a long simple scroll. The foot is plain.

17th Century.

CASE 955 (*continued*)

P **A Circular Dish**

2 in. deep and 7¼ in. in diameter.

On the under side of the rim (which is folded from above) is a gold band with red, blue, green and white enamelled dots. In the centre of the upper side is a conventional design in white enamel and gold enriched by large blue, red and green dots.

Circa 1500.

Q **A Wine Glass**

4 in. high with a conical bowl 4½ in. in diameter at the rim, which rests on a small gilded ribbed bulb above a foot 2¼ in. in diameter.

Around the centre of the bowl is an applied narrow fillet composed of two opaque white threads with finer white threads between. From the base of the bowl spring seven white and three blue applied lines that almost reach the fillet.

16th Century.

R **A Wine Glass**

5⅛ in. high with a conical bowl 3⅞ in. in diameter at the rim, which rests upon a high foot with the edge folded from above.

Towards the top of the bowl is a gold band with red enamelled dots edged above and below by a line of enamelled dots that are partly blue and partly white. On either side of the bowl are the arms of the Salviati in red and white enamel with yellow scroll.

16th Century, probably first half.

S **A Wine Glass**

6 in. high, with a broad trumpet-shaped bowl decorated with a narrow wavy fillet near its base. The delicate ribbed hollow stem has bulbs, and on either side a long simple scroll. The foot is plain.

17th Century.

T **A Dish**

7⅜ in. in diameter, with a slightly conical centre.

On the under side are forty moulded ribs that spring from the centre and extend to 1½ in. from the edge. Beyond the ribs is a single narrow trailed ring. On the under side of the flange is a single narrow gold band with a dentate edge, with gold removed so as to form the inscription: "*LEX SAPIENCIE FONS VITE.*" The rim is folded from above. Under the dish is a single trailed band that forms a foot.

16th Century.

CASE 955 (*continued*)

U **A Goblet**

6⅝ in. high.

Of leaden tint. The long straight-sided bowl, decorated by opaque white spiral ribbons, rests on a collar above a single hollow knop moulded with masks, etc. The edge of the round foot is folded from above.

Late 16th Century.

V **A Silver Casting Representing Gods amongst Clouds**

Lent by Wilfred Buckley.

3½×3 in.

According to an old label found on the back, when recently purchased, it was the property of the Emperor Joseph II. and was given by him as a marriage gift upon the occasion of the wedding of Signora Corradi of Urbino, and is the work of Benvenuto Cellini.

16th Century.

BALDUCCI (MATTEO)

1509 Fontignano—Perugia—Siena—Città della Pieve 1554.

956 **Diana and Actæon**

Lent by the Earl of Crawford and Balcarres.

On the right, two nymphs and Diana, marked by a crescent on her head, stand naked in a pool, against a background of trees. In the left foreground, Actæon, in the form of a stag, is attacked by three hounds. In the background, a wooded landscape, with horsemen and dogs; the sea in the distance.

Tempera on wood. Circular, diam.: 22½ in. (57 cm.).

Bought in Florence, 1865.

Exh.: Burlington Fine Arts Club, 1904, No. 59.

Lit.: Berenson, *Central Italian Painters*, 138; Schubring, *Cassoni*, 1923, No. 519.

Repr.: Burlington Fine Arts Club, *Catalogue of Pictures of Siena*, 1904, xl.

THE PARIS MASTER

Active mid-15th Century—Florence.

957 A Virgin with a Unicorn

Lent by A. S. Drey, Munich.

In the foreground, the Virgin, in fifteenth-century Italian costume, is seated on the ground, fondling the unicorn who lies at her knees looking up into her face. Behind, a clump of trees partly concealing two other young women. In the background, a river winding through hilly country, and right, a walled city.

Tempera on wood. 16×16 in. (40.5×40.5 cm.).

For history, &c., see note on No. 954.

CASE 958.

BRONZES

POLLAIUOLO (ANTONIO)

1429 Florence—Rome 1498.

A Hercules and the Dragon

Lent by Henry Harris.

Hercules stands with his left leg on the Dragon's chest and grasps its ear in his left hand. He is beardless and nude, save for the Nemean lion-skin which he wears with the head on his head and the fore-paws knotted round his neck. It blows out so that the tail forms a great loop.

In wax, cast. Height: 10¾ in. (27.5 cm.).

Coll.: Heseltine.

Exh.: Royal Academy Winter, 1904, Case J, No. 1; Burlington Fine Arts Club, 1913, No. 58.

Lit.: Bode-Murray Marks, *The Italian Bronze Statuettes of the Renaissance*, 1908, I, 44 (repr.).; E. R. D. Maclagan, *Catalogue of Exhibition of Italian Sculpture at Burlington Fine Arts Club*, 1913, 77 (repr.).

Maclagan (*loc. cit.*) catalogues it as "possibly Francesco Rustici."

CASE 958 (*continued*)

RICCIO (ANDREA)

1460—Padua—1532.

B **A Faun Seated**

Lent by the ASHMOLEAN MUSEUM, OXFORD.

A curly-haired youth, human except for little horns, seated supporting a jar on his right leg, and holding pan pipes in his left hand. He looks up as if interrupted in his playing.

Bronze. Height: 8½ in. (21 cm.).

Lit.: Planiscig, *Andrea Riccio*, 1927, 423 repr.; Bode, *Bronzestatuetten*, 44 (repr.).

RICCIO (ANDREA)

1460—Padua—1532.

C **Plaquette: Venus chastising Cupid.**

Lent by HENRY HARRIS.

Venus, naked, with her drapery flying out behind her, raises her right hand to strike Cupid, who is at her feet, to the right.

Bronze. 4¼×3¼ in. (10.7×8.2 cm.).

Lit.: Molinier, *Les Plaquettes*, 1887, 227.

The design is taken from an antique gem of Venus teasing Cupid by withholding his bow.

ANTICO (PIER JACOPO ALARI BONACOLSI)

? 1455—Mantua—1528.

D **Syrinx**

Lent by the NATIONAL MUSEUM, NAPLES.

She is naked, in the attitude of the Crouching Venus, but looking back over her shoulder and raising her right arm.

Bronze. Height: 9¾ in. (24 cm.).

Lit.: Bode, *Bronzestatuetten*, 36; Hermann, *Vienna Jahrbuch*, XXVIII (1910), 261 (repr.).

An adaptation of the antique marble of a startled Venus, now in Madrid; but probably intended for Syrinx, in a group of Pan and Syrinx, of which the Pan is in the Vienna Museum.

CASE 958 (*continued*)

BERTOLDO DI GIOVANNI

c. 1430—Florence—1491.

E **A Wild Man on Horseback**

Lent by the ESTE COLLECTION, MODENA.

A wild man of the woods, bearded, dressed in skins and garlanded with flowers, riding bareback on a horse. He looks round sharply over his left shoulder and carries a club in his left hand.

Bronze. Height: 10¾ in. (27.5 cm.).

Lit.: Bode, *Bertoldo*, 1925, 94 (repr.); and *Bronzestatuetten.*

Bode suggests that it was originally part of a group connected with the Este arms which had wild men for supporters. Certainly related to the two standing figures of wild men by Bertoldo (Collections Liechtenstein, Vienna, and Frick, New York), which must have been supporters of the Este arms. A later replica in the collection of Dr. Hildburgh, London.

MANNER OF ANTICO

F **A seated Woman with a Flower**

Lent by HENRY HARRIS.

She is seated on a stump of a tree, her left hand on a branch, her right holding the petals of a large flower. Her left leg is crossed over her right.

Bronze. Height: 7½ in. (19 cm.).

PADUAN

Early XVIth Century.

G **Inkstand**

Lent by the DUKE OF DEVONSHIRE (from Chatsworth).

Standing on three feet formed by bearded masks. Three satyrs crouch at the base: three sphinxes above. Circular lid surmounted by an urn with flame. Decorative shells and swags of foliage.

Bronze. 14×7¾ in. (35×19½ cm.).

Not previously described or exhibited.

In the Brunswick Museum is a similar bronze, with a figure instead of an urn on top, ascribed by Bode to Riccio.

CASE 958 (*continued*)

RICCIO (ANDREA)

1460—Padua—1532.

H **Satyr Family as an Inkpot**

Lent by the NATIONAL MUSEUM (BARGELLO), FLORENCE.

A female satyr seated on the stump of a tree with her right hand stretched out, and gripping some object which has been broken off. At her side is a child satyr and a small bearded satyr is reclining on the ground. On her other side is a large shell which served as an inkpot. On a triangular base with lion feet.

Bronze. Height: 9½ in. (24 cm.).

From the last Duke of Modena, 1868; Este Collection, Vienna.

Lit.: Planiscig, *Andrea Riccio,* 1925, 361 (repr.); and *Die Estensische Kunstsammlung,* 1919, No. 185 (repr.).

A workshop replica in the Kaiser-Friedrich Museum, Berlin. Several other replicas with slight variations are known.

LEONARDO DA VINCI

1452 Vinci—Florence—Milan—Florence—Rome—
Cloux 1519.

I **A Warrior on Horseback**

Lent by the MUSEUM OF FINE ARTS, BUDAPEST.

A rider, wearing a dragon-crested helmet and a close-fitting tunic, and carrying a shield in his left hand, astride a large prancing horse.

Bronze. Height: 9¼ in. (23.5 cm.).

Coll.: Stephan Ferenczy. Purchased by the Museum, 1914.

Lit.: S. Meller, *Prussian Jahrbuch,* 1916, 213; Hildebrandt, *Leonardo da Vinci,* 1927, 161 (repr.).

Meller believes this bronze was cast from a sketch for the Trivulzio monument, on which Leonardo was engaged from 1506. Compare the drawing exhibited, No. 569.

CASE 958 (*continued*)

POLLAIUOLO (ANTONIO)

1429 Florence—Rome 1498.

J **Hercules**

Lent by the Kaiser-Friedrich Museum, Berlin.

A bearded man standing naked holding his club in his right hand, with his left on his hip. He plants his right foot on the head of the Nemean lion. At the corners of the base are harpies. Treated with black varnish.

Bronze. Height: 16 in. (40.5 cm.). Width of base 8¼ in. (21.1 cm.).

Coll.: A. Beit, London.

Exh.: Royal Academy Winter, 1904 (Case F, No. 22).

Lit.: Bode, *Bronzestatuetten,* 18 (repr.); and *Katalog der Italienischen Bronzestatuetten, Berlin,* 1930, No. 33.

BELLANO (BARTOLOMMEO)

c. 1430—Padua—1498.

K **Atlas**

Lent by the Kaiser-Friedrich Museum, Berlin.

A bearded man dressed in a loose tunic, leaning back with his hands raised as though supporting a weight.

Bronze. Height: 9½ in. (24.2 cm.).

Lit.: Bode, *Bronzestatuetten,* 26 (repr.); and *Katalog der Italienischen Bronzestatuetten,* Berlin, 1930, No. 43; L. Planiscig, *Andrea Riccio,* 1927, 58 (repr.).

This figure is sometimes supposed to represent St. Christopher. There is a slot in his left hand by which a globe, or, if he was a St. Christopher, the figure of the Christ Child, was fixed. A replica is in the A. Kann Collection, Paris.

Attributed to ROSSELLINO [ANTONIO]

L **Plaquette: The Holy Family**

Lent by Henry Oppenheimer.

The Virgin is on the right, holding out the Child to St. Joseph, on the left, who takes his arm. Original frame. The back inscribed at a later date: *FRANCISCVS SVRDVS SOC. IESV* 1633.

Bronze. Diam.: 4⅝ in. (11.7 cm.).

Loebbecke Sale, lot 767.

Perhaps by Antonio Rossellino after Raphael. Another impression in Berlin (Kaiser-Friedrich Museum, 258).

CASE 959

GOLDSMITH'S WORK

Attributed to FRANCESCO DI SER GIORGIO DA GRAVEDONA

15th Century.

A **Chalice and Paten, Silver-gilt and Enamelled**

Lent by the Provost's Church of Chiavenna (Como).

On the base are four enamels representing saints; on the knop eight escutcheons with Apostles and Martyrs. At the base of the cup are four larger enamelled escutcheons representing the Doctors of the Church. In the centre of the paten is an engraved Crucifixion of an earlier style.

H. 11¾ in. (30 cm.). Diam. at base: 7⅞ in. (20 cm.).

Exh.: Como, Exhibition of Sacred Art, 1899.

Lit.: S. Monti, *Storia ed Arte della Diocesi di Como*, 1902, 164.

CATALUZIO DA TODI

Active c. 1400.

B **Chalice and Paten**

Lent by the Royal Gallery, Perugia.

Silver gilt, with six enamelled plaques on the foot, representing scenes from the Passion, the Coronation of the Virgin and a Miracle of S. Dominic, and figures of angels and saints on the knop. Enamels of angels decorate the base of the cup. In the centre of the paten is the Crucifixion in enamel, surrounded by six enamelled medallions of scenes from the Passion. Signed: *CHATALUTIUS. PETRI. DETUDERTO ME FECIT.*

H. 11½ in. (29 cm.).

From the Church of S. Domenico, Perugia.

Lit.: U. Gnoli, *L'Arte umbra alla Mostra di Venezia*, 1908, 63.

CASE 959 (*continued*)

VENETIAN

About 1500.

C **Casket with Reliefs**

Lent by Gr. Uff. Riccardo Gualino, Turin.

Wooden casket adorned with mythological scenes in white relief on a gold background, the lid decorated also in relief with grape clusters and tendrils enclosing harpies, and with portrait medallions at the corners.

Wood. 10 (without lid) × 5 × 12 in. (24 × 12 × 30 cm.).

Exh.: First Exhibition of the Gualino Collection, Turin, 1928.

Lit.: L. Venturi, *Catalogue of the above-mentioned Exhibition*, pl. 62.

VENETIAN

15th Century.

D **Morse, Silver-gilt and Enamelled**

Lent by the Church of S. Pantaleone, Venice.

In the form of a hexagonal lobed disc with an enamelled border of white and green flowers. In the centre is a standing figure of a female saint under a late Gothic canopy in high relief. The stones in the six lobes are modern imitations.

Diam.: 4¾ in. (12 cm.).

VENETIAN

15th Century.

E **Altar Cross**

Lent by the Church of S. Cassiano, Venice.

In the centre on one side is the Crucifixion, on the other a female saint holding a cross. Busts of saints under canopies decorate the ends of the arms. At the top, above the figure of Christ, God the Father. The whole is richly decorated with roses and relief ornament.

Silver gilt and embossed. H. 24 in. (62.4 cm.).

NICCOLÒ DE' LIONELLI

F **Pax, Silver-gilt**

Lent by the Church of Santa Maria Maggiore, Trent.

Reliquary (or pax) in the form of a cusped tabernacle, with pinnacles and niches. In the centre is a crucifix with a cartellino at the foot, inscribed: *Opus factum borrosiu acione fratris francisi d.cremoa.* Signed and dated on a cartellino on the back: *Nicolaus de lionelis fecit* 1434 *mensis aprilis.*

H. 13½ in. (34 cm.).

CASE 959 (*continued*)

VENETIAN

15th Century.

G **Chalice, Silver-gilt**

Lent by the CHURCH OF S. EUFEMIA, VENICE.

The base of the cup and the foot are richly ornamented in relief with bunches of grapes and vine tendrils. On the cup these enclose winged angels; on the foot, half-length figures of the Virgin and Child, the Dead Christ and Saints. Child angels, in pointed niches, decorate the knop.

H. 12¼ in. (31 cm.).

MANNO DI BASTIANO SBARRI

H **The Farnese Casket**

Lent by the ROYAL NATIONAL MUSEUM, NAPLES.

Gold and silver, with six medallions of rock crystal, representing mythological scenes. In the form of an arch decorated with four statues of Mars, Minerva, Diana and Bacchus at the corners. Caryatids and hermes support the frieze. On the summit is a seated figure of Hercules between reliefs representing scenes from his early life. The subsidiary decoration consists of garlands, putti and scrolls.

The goldsmith's work is by Manno di Bastiano Sbarri, a pupil of Cellini; the crystals were engraved by Giovanni Bernardi da Castel Bolognese after designs by Pierino del Vaga. It was commissioned by Cardinal Alessandro Farnese and executed in 1561.

H. 19⅜ × 15½ in. (49 × 39.2 cm.).

Lit.: *Vasari*, v, 373, VII, 10; De Rinaldis in *Bollettino d'Arte*, 1923, 145.

CASE 960

BRONZES

FRANCESCO DI SANT'AGATA

Active in Venice and Padua first half of 16th century.

A **Hercules**

Lent by the ASHMOLEAN MUSEUM, OXFORD.

A naked bearded man, standing with the weight on his right leg, swinging a club, here broken off, over his right shoulder.

Bronze. Height: 9½ in. (24.2 cm.).

CASE 960 (*continued*)

Lit. : Bode, *Bronzestatuetten,* 60 (repr.) ; Planiscig, *Venezianische Bildhauer der Renaissance,* 1921, 300 (repr.).

A free version of a boxwood figure in the Wallace Collection, London, which is Francesco's only signed work.

B **A Gaming Board**

16th Century.

Lent by WILFRED BUCKLEY.

Of wood, decorated with gold, and inlaid with lapis lazuli.

CELLINI (BENVENUTO)

1500 Florence—Rome—Mantua—Paris—Florence 1571.

C **Venus and Cupid**

Lent by AUGUST LEDERER, VIENNA.

Venus standing with right knee resting on the shoulders of Cupid who squats at her feet. She is naked save for a cast of drapery falling over her right thigh. With her left hand she holds her breast.

Bronze. Height : 6 ins. (15.3 cm.).

Repr. : *Souvenir.*

NORTH ITALIAN

Early XVIth Century.

D **Hercules Running**

Lent by HENRY OPPENHEIMER.

The bearded Hercules, dressed in the Nemean lion's skin, is running with his right foot forward, carrying his club erect in his right hand.

Bronze. Height : 8¼ in. (21.5 cm.).

Exh. : Burlington Fine Arts Club, 1912, No. 63, pl. xxxii.

Lit. : Bode, *Bronzestatuetten,* 55 (repr.) (erroneously as in Von Panwitz Coll.).

Bode points out a likeness to the two bronze reliefs in the Archæological Museum in the Ducal Palace, Venice, signed *Victor Camelius* (Vittore Gambello).

CASE 960 (*continued*)

Ascribed to JACOPO DELLA QUERCIA

1371 Siena—Lucca—Bologna—Siena 1438.

E **An Angel Holding a Candlestick**

Lent by the FITZWILLIAM MUSEUM, CAMBRIDGE.

He stands, facing full front, supporting the candlestick in his right hand, and steadied with his left. He wears a long robe, girdled with a flat belt, and on his head a wreath of laurel. Behind each shoulder is a projection which indicates the former position of wings.

Gilt bronze. Height: 12 in. (30.5 cm.).

Coll.: F. Leverton Harris. Bequeathed to the Museum.

Exh.: Burlington Fine Arts Club, 1919.

Lit.: *Athenæum*, Feb. 13, 1920.

FLORENTINE

16th Century.

F **The Infant Hercules Strangling the Serpents**

Lent by HENRY OPPENHEIMER.

The infant Hercules, kneeling on his left knee, holds up one serpent in his left hand, and leans back so that he presses the other down on to the ground with his right.

Gilt bronze. Height: 8¾ ins. (22.5 cm.).

Another cast of this model, but without gilding, in the Kaiser Friedrich Museum, Berlin. It is a free imitation of an antique statue known by examples in Naples (Museum) and Florence (Uffizi).

RICCIO (ANDREA)

1460—Padua—1532.

G **Warrior on Horseback**

Lent by SIR OTTO BEIT, BART.

A man in armour with an elaborate helmet, seated bare-back on a horse. He holds a sword (here broken off) in his right hand, and opens his mouth as though shouting.

Bronze. Height: 12 in. (30 cm.).

CASE 960 (*continued*)

Lit. : Planiscig, *Andrea Riccio*, 1925, 206 (repr.) ; Bode, *Catalogue of the Pictures and Bronzes in the Collection of Mr. Otto Beit*, 1913, 109 (repr.).

One of at least six workshop replicas of Riccio's original which is in the Salting Collection, Victoria and Albert Museum, London. The best of these replicas is in the Liechtenstein Coll., Vienna.

FLORENTINE

Second half of the 16th Century.

H A Naked Woman Seated on a Rock

Lent by HENRY OPPENHEIMER.

She is naked, seated on a rock, her head resting on her right hand, her eyes closed.

Bronze. 7¾ in. (19 cm.).

Lit. : Bode—Murray Marks, *Italian Bronze Statuettes of the Renaissance*, III, pl. ccxiv (ascribed to a follower of Giovanni Bologna).

Another example in the Museum, Brunswick.

VENETIAN

13th Century.

I Casket of Boxwood

Lent by the CHRISTIAN CIVIC MUSEUM, BRESCIA.

On the lid, a warrior piercing his enemy's horse with his lance and a lady rousing a horseman armed with a whip, against a monster. On the other side of the lid, a hunting scene. On the longer sides of the casket, battle scenes and processions ; on the shorter sides, beasts, including the lion of St. Mark.

Wood. 115×28×95 mm.

Lit. : Venturi, *Storia*, III, 388 ; Toesca, *Storia dell' Arte Italiana*, 1927, I, 1143.

ENTRANCE HALL

BONIFAZIO DE' PITATI

1487 Verona—Venice 1553.

X 961 **The Virgin and Child Enthroned with Saints**

Lent by the TRUSTEES OF THE LIVERPOOL ROYAL INSTITUTION AND THE CORPORATION OF LIVERPOOL.

The Child places a wreath on the head of S. Margaret, by whose side is the dragon. In the right foreground, SS. Elizabeth and John the Baptist; on the right, SS. Anthony Abbott and Jerome, seated. Landscape background.

Oil on canvas. 58×81 in. (147×205 cm.).

Coll.: Miss Yates.

Lit.: *Catalogue of the Roscoe Coll.* (Walker Art Gallery, Liverpool), 1928, No. 17.

BASSANO (GIACOMO DA PONTE)

1510–15 Bassano—Venice—Bassano 1592.

X 962 **The Adoration of the Kings** √ più bello degli [illegible]

Lent by the NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

The Virgin is seated outside a ruined building on the left, the naked child on her knee, S. Joseph standing behind her. Two of the Kings offer gifts to the Child, the third raises his hat. On the right are horses and armed attendants, one of whom holds aloft a massive yellow banner. Background of extensive landscape.

Oil on canvas. 72×93 in. (123×236 cm.).

Coll.: Marchese di Balbi, Genoa (as Titian); Andrew Wilson; Lord Eldin; Royal Scottish Academy, 1856; presented to the National Gallery, Edinburgh, 1910.

Lit.: Berenson, *Venetian Painters*, 1894, 84.

Repr.: *Souvenir.*

An early work. Said to be the "Historia de' Magi" mentioned by Ridolfi as belonging to the Vidmani (Wiedmann) family at Venice (*Le Maraviglie dell'Arte*, Ed. Hadeln, 1914, I, 400).

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